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Celling out
Stem cell board members'
web of profitable
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Enter sandmen
Cheryl Eddy ventures
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Rappers gone wild?
Sex and the Studio,
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The WORKING Wounded

How Schwarzenegger is screwing workers —
and employers — to bail out the insurance
industry. Rachel Brahinsky investigates [p.18]



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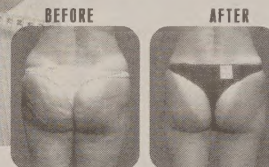


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in this issue

I was a junior in college when John Paul I was elected pope. Thirty-four days later, I found a news clipping taped to my girlfriend's door; her housemate, who knew Alexandra and I had both been raised Catholic, figured we'd get a laugh. The story announced the sudden and untimely death of the newly named pontiff. The note scrawled on top read, "I guess it wasn't unanimous."

And then we got J.P. II. When he came to San Francisco in 1987, I caddged myself a special (and hard-to-get) papal press pass by finding the right monsignor and offering tales of my Catholic school days and a bottle of nice scotch. (Priests drink bourbon, my father always told me; monsignors drink scotch.) So I saw all of the festivities, the hugging of the boy with AIDS, the fancy Popemobile and helicopter, the smiling guy who this week was lionized by the national media as nearly a saint.

And yeah, I learned in Latin class *de mortuis nil nisi bonum* (of the dead, say nothing but good), but I have to chime in for one second here with a modest reality check.

J.P. II was a disaster. This is a guy who, to his dying day, said homosexuality was a sin and same-sex marriage was "evil." He subverted and crushed liberation theology (about the only remotely good thing to come out of the Catholic Church this century) in Latin America. He continued the oppression of women, promoted right-wing political causes, and ducked the pedophilia scandal. I could even argue that, with his moronic opposition to condoms and honest AIDS education, he helped ensure the death of many, many people.

I know the whole world is supposed to be mourning, but I'm sorry: it isn't unanimous.

...

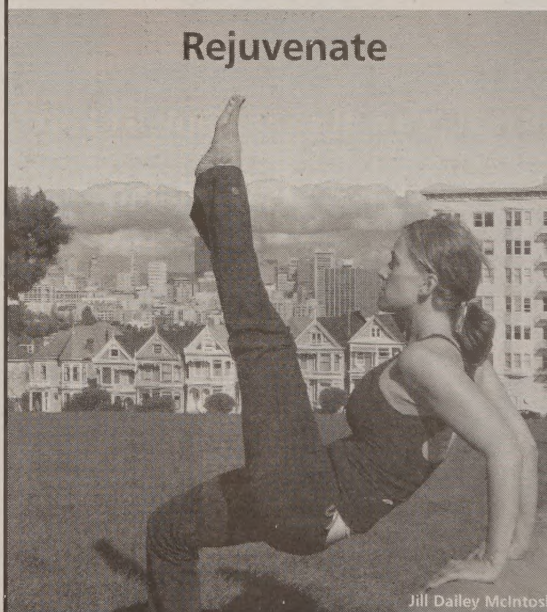
As Rachel Brahinsky reports on page 18, last year was the year everyone in state politics was talking about workers' compensation insurance. It was part of Gov. Arnold Schwarzenegger's campaign. The state Chamber of Commerce kept pushing "reform" as a pro-business mandate. The Democrats went along with much of the governor's plan, and now we have a new system.

Here's how it works: Injured employees lose critical benefits (pain is no longer covered — think about that for a second). Businesses, especially small businesses, still pay exorbitant rates. Everybody is worse off — except for the insurance companies, which are making a killing. What a deal.

Tim Redmond
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(Before & after photos are nonretouched real customers)

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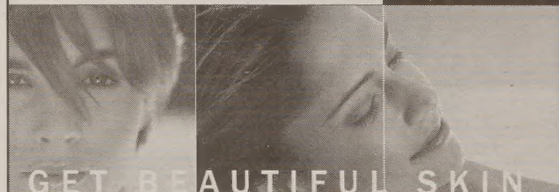
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letters to the editor

The truth about the truth movement

I was glad to see a lengthy article on 9/11; naturally, I was sad to note the omissions, and I disagree with Steven T. Jones on his analysis of the state of the 9/11 truth movement ["We're All Paranoid," 3/23/05].

For the record, I knew that there was a cover-up after marching with a large delegation of peace and human rights groups' representatives on Senator Feinstein's office in January 2002, and meeting with Feinstein and Senator Boxer's staff to demand a congressional investigation of 9/11. Bush and Cheney immediately asked Daschle to limit the inquiry, which was later officially headed by the CIA, Bob Graham, and Porter Goss, heads of the House/Senate Intelligence Committee, who were having breakfast on 9/11 with Gen. Mahmoud Ahmad (who had ordered \$100,000 wired to Mohammed Atta, whom the FBI identified as the leader of the attacks). Those most responsible for 9/11 have been promoted within the administration.

I believe the 9/11 truth movement is growing, as evidenced by our support from Project Censored, project director Peter Phillips, and the public. The premieres of *The Great Conspiracy: The 9/11 News Special You Never Saw* raised more than \$12,000 in direct donations from audiences to get the DVD to universities and colleges throughout California, and to support further research by Project Censored on the unanswered questions of 9/11, and the continued educational efforts of the Northern California 9/11 Truth Alliance. Where people are mentally depends on how much they are willing to look into the "facts" and where they

go for "reliable information." The failure of the mainstream press to present the basic facts of 9/11 has driven us to do all we can to educate the public directly, bypassing the traditional media. The movement has been plagued by a flood of disinformation straw men to make us look "crazy."

Carol Brouillet
Palo Alto

We're all nuts

Let's see, conspiracy theory nut Steven T. Jones wishes other conspiracy theory nuts would stop acting like nuts, so that people won't think they're nuts. Did I get that right?

Arnold Knepfer
Corte Madera

Except this guy

Great story. I'm not crazy, and I don't believe the official story, either. I haven't from the beginning, but I wonder how much of that stems from my resentment of who's in power and my distrust of anything they say and do.

Gene Ridgley
Cranford, N.J.

And this one

Thank you for writing objectively about the 9/11 truth movement. These people are not crazy. I hung around with some of them at the March 19 antiwar rally, and they are remarkably sane. Having terrifying knowledge of horrible crimes by our government makes it hard to act calmly and rationally. But they're doing their best to get the word out.

Believing the truth movement's theories might be difficult. But after see-

ing the evidence, believing the government story is impossible. I urge everyone to check out the Web sites and/or read the books in your excellent resource guide.

David Spero
San Francisco

Putting the pieces together

I would like to thank you for your recent article. It was wonderful to find a piece of journalism that put the pieces that we do have together on this topic without going off the shrieking deep end into paranoia. In other words, this article may allow the mainstream reader access to these facts for the first time, without scaring them away from the truth that lies somewhere in them. Score one for the *Bay Guardian*; you have a new faithful reader now.

Jennifer Rauch
Palm Bay, Fla.

Well-balanced report

I was pleasantly surprised to read such a well-balanced report on the 9/11 truth movement from a major paper. What you did is very significant, for it helped bring to light, to a major Bay Area audience, some of the really troubling questions about what happened on 9/11 — something major corporate media are trying their best to ignore. There are just too many inconsistencies and problems with the official story of what happened, and you are right: the evidence the administration presents doesn't even pass muster using basic court evidentiary procedures.

Thank you so much for the excellent article! In a perfect world, more news organizations would be doing what you are.

Camille Sauve
Castro Valley

For the record

Last week's In This Issue incorrectly described the first Superlist published in the *Bay Guardian* as a comprehensive guide to public astrological observatories. It was, in fact, a list of astronomical observatories.

The *Bay Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, The *Bay Guardian* Building, 135 Mississippi St., S.F., CA 94107, or e-mail to letters@tbg.com.

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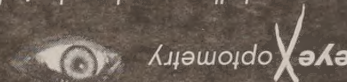
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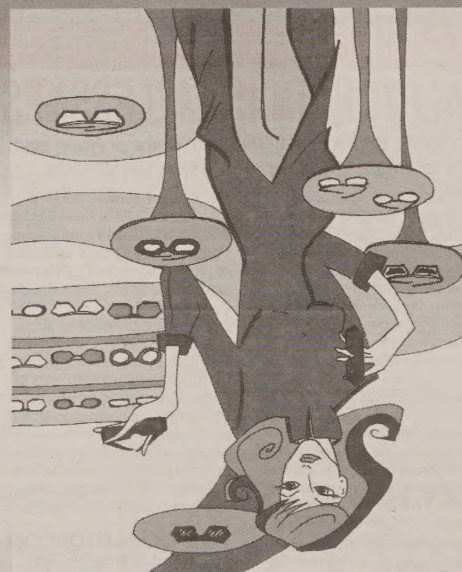


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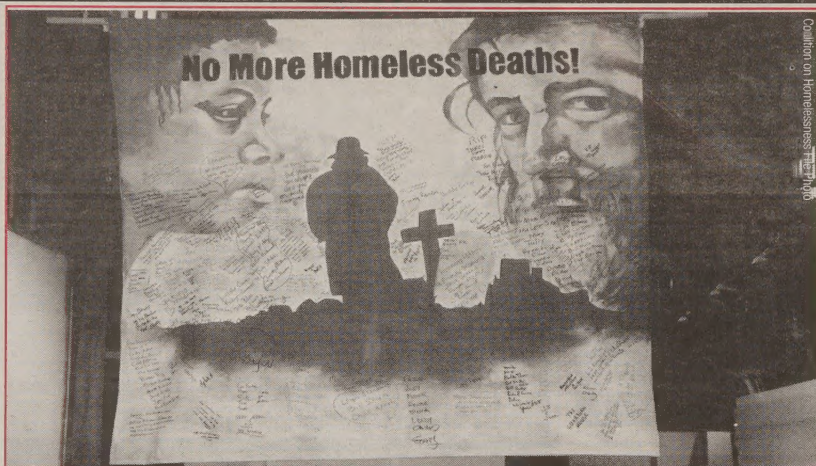
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Published by San Francisco's Coalition on Homelessness, the STREET SHEET accepts no government funding or commercial advertising. All publication and production costs are raised from donations. The STREET SHEET is always available free of charge to its homeless vendors, who get to keep 100% of their proceeds from sales. Any homeless person visiting the Coalition's Turk Street offices

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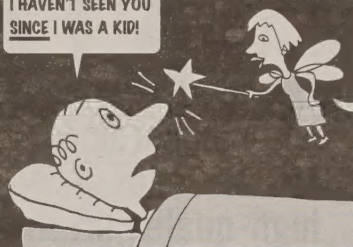
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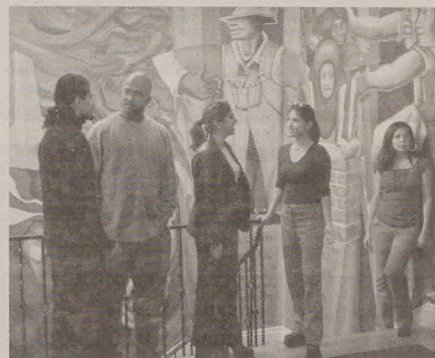
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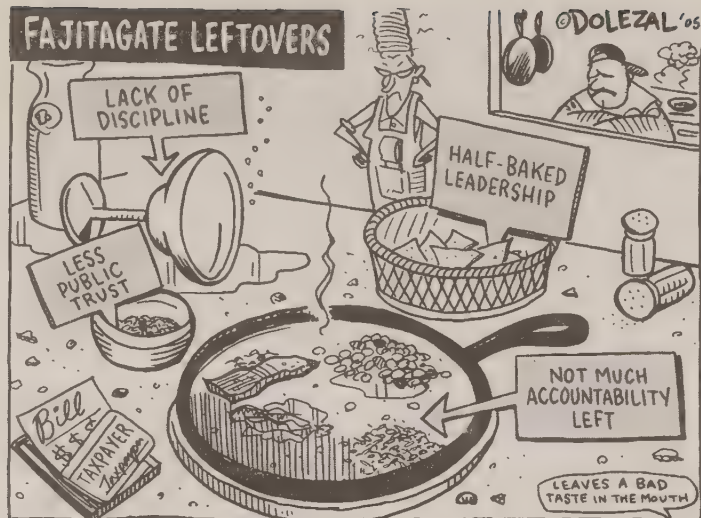
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FAJITAGATE LEFTOVERS



opinion by jack davis

Back to Laguna Honda

The battle over bringing Laguna Honda Hospital into compliance with state and federal law — a necessity for receiving funds — began during the tenure of mayor Dianne Feinstein. Every mayor since then paid lip service to the problem, until Willie Brown called together a task force to determine the cost and size of a replacement facility. An aging population and demographic projections led to an estimated need for 1,200 beds.

The cost was not so easy, estimated at \$400 million. Our polling showed that public awareness was not sufficient to pass such a large general-obligation bond. So the Laguna Honda First Committee was started. Hospital workers union leader Sal Rosselli, Residential Builders Association leader Joe O'Donoghue, *Independent* publisher Ted Fang, columnist Warren Hinckle, and I decided to ask voters to take a pledge not to support any new general-obligation bonds until Laguna Honda's needs were addressed.

We developed some TV ads showing pictures of patients in crowded conditions while the Simon and Garfunkle song "Old Friends" played in the background, and we sent out 60,000 brochures asking people to take the pledge.

Our first victim was the \$60 million general-obligation bond measure for the M.H. de Young Memorial Museum. We used the tagline "Old people before old art." The bond was defeated, and the political family of elected officials got the message that Laguna Honda had moved to the top of the political agenda.

At that point, city attorney Louise Renne moved in and reduced the proposed cost by committing \$100 million in revenue due to the city as its share of the national tobacco lawsuit settlement. Some design modifications were made, and a campaign managed by Barnes Mosher Whitehurst Lauter won 73 percent of the vote for a 1,200-bed replacement facility.

Architect Tony Irons — a good fellow who handled the redo of City Hall — was sent to Laguna Honda, and not one peep of negative information was given to the public to suggest that the goals of this bond measure were in trouble.

What was heard loudly and clearly from advocates, doctors, nurses, volunteers, and others was that Dr. Mitch Katz had stopped admitting the elderly and was using Laguna Honda as a psych ward, shipping patients with mental health problems from S.F. General Hospital to Laguna

Mayor Gavin Newsom was the sole vote against the measure at the Board of Supervisors, and now he says, "I told you so."

Honda, where weekly/daily violent incidents were occurring against the frailest San Franciscans. Doctors, nurses, and volunteers spoke out unanimously against this outrageous practice. Mayor Gavin Newsom ordered it stopped.

But why did he allow it to begin? The members of the Laguna Honda First Committee have been talking among themselves and will renew the call to hold hostage all future bond measures until the 1,200-bed replacement facility, approved by 73 percent of the electorate, is realized. We know Newsom was the sole vote against that measure on the Board of Supervisors, and now he says, "I told you so." That's just cover-your-ass double-talk. As mayor, his job is to carry out the will of the voters, and if he won't, the voters will find someone who can. ♦

Jack Davis is a political consultant whose past clients have included Willie Brown and Gavin Newsom.

editorials

No break for TICs

At first glance, it looks like one of those ugly, awful San Francisco political battles, pitting the city's beleaguered middle class against the even more beleaguered working poor. Sups. Bevan Dufty and Michela Alioto-Pier are asking for a special exemption that would, in the words of its supporters, expand the American dream of home ownership to people who normally can't afford to buy property in the city — without displacing or evicting anyone. Tenant activists say the move — to allow some 374 so-called tenancies in common, or TICs, to be converted to condominiums — will result in a loss of rent-controlled apartments.

But when you cut through the rhetoric, the reality is simple: the benefits of the Dufty-Alioto-Pier plan will go overwhelmingly to people who don't need a special financial favor from city hall — and approval of the legislation will almost certainly lead to more evictions.

But this special-interest bill is just the tiny tip of a big, nasty iceberg bobbing under the surface of local politics. In the end, if the TIC lobby has its way, the city will be increasingly populated by wealthy (and more conservative) homeowners — and the lower-income people (who tend to vote for more progressive candidates and causes) will be gone. The honest advocates of this legislation admit that their real goal is to move San Francisco politics to the right by changing the demographics of the city.

Here's the reality: TICs are the single most powerful weapon in the landlord arsenal against local rent

control. Thanks to the state Ellis Act, a speculator can buy a multiunit building full of rent-controlled apartments, evict all the tenants, and turn the place into TICs — making a huge profit in the process. If the city then allows the TICs to be turned into condos, the owners can rent them right out again — and since condos are exempt from rent control, they can charge whatever price they can get away with and raise the rent on the new tenants at will.

There's an incredible amount of money to be made in this scam, and the city shouldn't make it any easier.

As for the poor would-be homeowners, they've already bought property (their share of the TIC), they already effectively own their units (and can sell them to someone else if they want), and they, like everyone else who owns residential property in this city, are seeing their equity (and net worth) rise by unbelievable amounts every year.

There are all sorts of creative, legitimate ways to encourage home-ownership opportunities for people who aren't wealthy (affordable-housing land trusts are our favorite approach). But this giveaway to the speculators isn't one of them. In fact, we like Sup. Chris Daly's idea: he wants a three-year moratorium on all condo conversions while San Francisco figures out how to deal with this policy problem. The supervisors should reject the Dufty-Alioto-Pier approach and take a real, long-term look at preserving San Francisco's nonrich population, as well as its rental housing stock. ♦

Stem cell conflicts

If you want to see an example of everything that's wrong with the new stem cell-research program in California, look at the case of Edward Penhoet. He's the vice chair of the Independent Citizens Oversight Committee, the panel charged with overseeing the expenditure of \$3 billion in research money, most of which will go to universities and private biotech firms — and he has direct financial interests in several outfits that might well be getting huge sums of taxpayer cash.

As Tali Woodward points out on page 13, Penhoet has investments in at least three biotech firms that do stem cell work.

And that's just one example. At least seven members of the ICOC have direct financial interests in — and thus could stand to personally benefit from —

the research they're going to be funding. That's an unacceptable situation.

As we noted last year, before the election (see "Cell Divide," 10/29/04), the high-profile campaign to pass Proposition 71 hid the fact that the state would be effectively handing out a vast sum of money without adequate public oversight. And that appears to be exactly what's happening.

Critics of the stem cell board are asking the panel to abide by the National Institutes of Health guidelines, which forbid grant makers from holding any financial stake in an entity that receives grants. We'd go further: Penhoet and his colleagues should either divest themselves of all interests in, and resign from any jobs with, any company or institution that does stem cell work — or they should resign from the panel. ♦

Fajitagate's not over

The acquittal of Alex Fagan Jr. in the notorious Fajitagate incident sends a terrible message — that brutality, cronyism, corruption, and incompetence are perfectly OK in the San Francisco Police Department, that it's fine for three drunk off-duty cops to beat up two men over a bag of fajitas.

It's hard to second-guess a jury verdict, but there's really no secret what happened here: The police did little or no real investigation of the Union Street assault and left the District Attorney's Office with only scant evidence to prosecute the officers involved.

But that's over now. The Office of Citizen Complaints, which has been investigating the way the

SFPD responded to the incident, will be presenting its case to the commission shortly, and the commission needs to understand that this is no longer a criminal case. All the courtroom-style back and forth common in these hearings can't get in the way of basic questions facing the commissioners: Was this sordid event properly handled at all levels in a way that reflects well on the professionalism of the department and gives the public confidence in police leadership? Shouldn't someone in authority be held accountable for the mess?

The evidence on that has been available for more than two years — and the verdict is pretty clear. ♦

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Weird science

Why is S.F.'s crime lab resisting scrutiny by defense attorneys?

By A.C. Thompson

On *CSI*, the schlocky and ubiquitous TV crime franchise, forensic gurus use dazzling, outrageously expensive technology to divine truth from microscopic shreds of evidence, busting the bad guys and clearing the innocent. Obviously, things aren't quite so cut-and-dried in real life.

Case in point: an ongoing evidentiary tug-of-war pitting the San Francisco Public Defender's Office against the San Francisco Police Department's crime lab and the District Attorney's Office.

The dispute involves 10 hardcore criminal cases, with charges ranging from kidnapping to sexual assault to homicide. Because DNA evidence plays a central role in all the cases — and could mean the difference between acquittals and life sentences — attorneys for the defendants are asking how the lab handles DNA samples.

Spearheading the effort is Bicka Barlow, a geneticist turned lawyer who wants to know whether police department DNA analysts are using valid scientific techniques, something that hasn't always happened in other towns, like, for example, Houston and Oklahoma City, where supposed experts have used junk science to put innocent people in prison cells.

Prosecutors are balking at Barlow's request, saying she's on a "fishing expedition" for "irrelevant" information.

But there are good reasons to be a little skeptical about the local lab. During the 1990s the lab was buffeted by a series of screwups — including a technician who falsified test results in drug cases, a scathing report by the Civil Grand Jury, and a judge who questioned the scientific

soundness of its DNA readings.

Laid-back and endowed with a slight Southern twang, Barlow was a consultant on the cleanup of "Superfund" sites — areas laden with huge amounts of toxic crap — before becoming a defense lawyer. Since last August she's played a dual role at the Public Defender's Office, acting both as a trial attorney and an adviser on DNA evidence for other attorneys.

Matching two chunks of DNA isn't a simple, push-button endeavor, like throwing a couple of chicken nuggets in a microwave, she noted. "It's a very complex process," Barlow told the *Bay Guardian*. "There are literally hundreds of steps. And at every step of the way there's the potential for errors" — both human and machine-generated.

So she's asking the crime lab to turn over a pile of internal paperwork, including maintenance records for two key DNA-processing machines, quality-control logs for the machines, and audits of the lab conducted by outside inspectors.

Barlow wants to scour the records for any technical bugs that might be haunting the machinery. One of the devices in question, called a thermocycler, uses heat and cold to amplify DNA, creating millions of copies of the genetic chain. Barlow says fluctuations in temperature be-

yond certain parameters can affect the reliability of a thermocycler.

The other machine at issue is the ABI 310 Genetic Analyzer. In court briefs, Barlow claimed the equipment, which looks like a small refrigerator and is manufactured by Foster City firm Applied Biosystems, "has certain operational problems such as electrical spikes, camera failure and robotic failure that can impact the results."

Her concern with the ABI 310 is backed up by Dr. Simon Ford, a biochemist with Lexigen, a forensic consulting firm based in San Francisco. Ford has personally come across two crucial malfunctions, instances where the device tested the wrong sample. "What I saw happened in two separate cases, in two separate labs," he told us. "It's a very significant error."

Barlow is also requesting copies of the proficiency tests taken periodically by SFPD DNA experts, to see just how much expertise they possess. None of this sits well with the crime lab. In a sworn declaration, lab director Cyndie Holt said locating and copying the "requested material will take at least 120 working hours for the analysts."

Assistant district attorney Braden Woods has been fighting Barlow since November. In addition to labeling the whole exercise a "fishing expedition," he's described her requests in court briefs as "overbroad" and "not material." According to Woods, the evidence already turned over to Barlow and company indicates the DNA equipment was working correctly when the various samples were run.

Woods also said the proficiency tests aren't pertinent. "The issue is not whether the forensic DNA analyst performed correctly two years or six months ago when performing exams. Rather, the issue is whether [s]he performed correctly in this case," the prosecutor argued in court papers.

Debbie Mesloh, a spokesperson for the

D.A.'s Office, said, "Our biggest concern is that we don't want cases delayed. We felt the request went above and beyond what the lab has the resources to provide."

For an outside opinion, we contacted Dean Wideman, a forensic expert in San Antonio, Texas, who's hunted for genetic clues in thousands of cases. In Wideman's view, Barlow's efforts aren't out of the ordinary. "Those are the typical things to request so a defense expert can make sure everything is on the up-and-up," he said. "That's not atypical."

Though Wideman doubts Barlow will uncover any serious snafus, he's quick to note that DNA technology, viewed by the public as some kind of crime-solving magic bullet thanks to some high-profile cases and TV shows like *CSI* and Court TV's *Forensic Files*, is far from infallible. Wideman was called in on one case after lab analysts "contaminated a sample with their own DNA and failed to report it," tainting the whole process.

On March 14, Superior Court Judge Mary Morgan ordered the lab to open its doors to Barlow to allow her to photocopy much of the information she requested; more than two weeks later she and Woods are still at loggerheads about exactly what she's entitled to, and Barlow figures an appeal is imminent.

"My sense is that the people in forensics don't understand what my job is," she told us. "They think what I'm doing is harassment. They don't understand I have an obligation to question everything they do. It's not personal." ♦

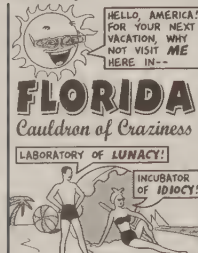
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Fact checker: Gene [redacted]
attorney Bicka Barlow is pushing the SFPD's crime lab to reveal more data about its scientific methods.

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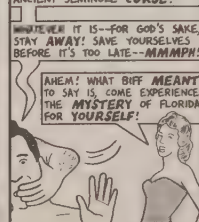
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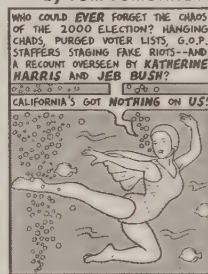
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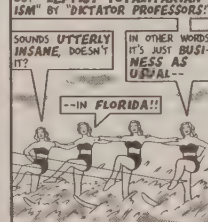
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by TOM TOMORROW



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Wednesday, April 6, don't let Virginia's Mills Corporation, a big shopping mall developer, take over Piers 27, 29, and 31. Citizens to Save the Waterfront holds a community meeting where city officials can answer your questions about how the proposed projects impact the area and you. 5-7 p.m., Pier 1, the Embarcadero (next to the Ferry Building), S.F. (415) 566-5184.

Benefit for injured protester

Thursday, April 7, in recognition of the second anniversary of the April 3, 2003, antiwar protest at the Port of Oakland, local community activists throw a benefit to raise money for the injuries and medical bills sustained by protester Willow Rosenthal, who was hit by wooden bullets during the action. Hear music by Andrea Pritchett, see videos of the Oakland docks shutdown, and enjoy hors d'oeuvres. 7 p.m., Café Van Kleef, 1621 Telegraph, Oakland. \$10-\$100 donation. (510) 981-1967.

'Hotel Palestine' screening

Thursday, April 7, Grand Lake Theater, in conjunction with KPFA-FM and Global Exchange, premieres *Hotel Palestine: Killing the Witness*, which documents the U.S. military's bombing of an Iraqi hotel filled with journalists covering the war. The shelling resulted in the death of Spanish journalist José Couso. His brother Javier and Medea Benjamin of Global Exchange and CodePink speak after the screening. 7 p.m., Grand Lake Theater, 3200 Grand, Oakland. \$10 (no one turned away for lack of funds). (415) 575-5542.

Palestinian art show

Thursday, April 7, meet some of the 23 artists at the opening-night reception of "Made in Palestine," a first-of-its-kind traveling exhibit showcasing artists of the Palestinian diaspora. 5:30-8:30 p.m., SamArts Cultural Center, 934 Brannan, S.F. Free. (510) 548-0542, sfnadeinpalestine@yahoo.com.

Abu Ghraib commander speaks

Friday, April 8, Brigadier General Janis Karpinski, the officer in charge of the Abu Ghraib prison while U.S. troops were torturing Iraqi prisoners, speaks at two events in San Francisco. First she delivers a lecture, sponsored by the Commonwealth Club of California, titled "What Really Happened at Abu Ghraib?" She also speaks at a forum titled "Torture: When, if Ever, Is It Permissible?," hosted by the University of San Francisco Law Review. The panel features several academic experts on the legality of torture. Check-in for "What Really Happened?" 11:30 a.m., lecture noon, Salon 7 Yerba Buena Ballroom, San Francisco Marriott, 55 Fourth St., S.F. \$30, \$15 members. (415) 597-6700. "Torture" panel 2-5 p.m., University of San Francisco, Kendrick Hall, Rm. 100, 2199 Fulton, S.F. Free. (415) 422-6154, www.usfca.edu/lawreview/symposium.html.

Be like Matt Gonzalez

Friday, April 8, learn how to become a force for change, with Matt Gonzalez, a former city supervisor and Green Party member, and Steve Jacobson, the activist who created the monthly series "So How'd You Become an Activist?" 7 p.m., Berkeley Fellowship of Unitarian Universalists, 1924 Cedar, Berk. \$5, \$3 students. (415) 927-1645.

Liberate radio

Friday, April 8-Monday, April 11, attend a "Radio Camp" organized by Free Radio Berkeley and learn how to build and operate a low-power FM transmitter. 10 a.m.-6 p.m., Free Radio Berkeley, 1442A Walnut, Berk. \$150-\$200 sliding scale. (510) 625-0314, xmrtman@pachell.net, www.freeradio.org.

Shabbat and labor talk

Friday, April 8, find out about proposed legislation to prohibit San Francisco from purchasing any goods made in sweatshops, from former sweatshop worker Chie Abad and city labor representative Donna Levitt, at a talk

held after a Shabbat service. Service 6 p.m., talk 7 p.m., Congregation Sherith Israel, 2266 California, S.F. Free. (510) 302-1071.

Zapata lives on

Friday, April 8, John Ross — a poet, journalist, and activist living in Mexico — presents a documentary featuring interviews with Zapatistas, followers of the legendary Gen. Emiliano Zapata, who was assassinated in 1919 for fighting for the return of land to Mexican natives. 7 p.m., New College Theater, 777 Valencia, S.F. Donations requested. (415) 255-7296, ext. 239.

Forum on Social Security

Saturday, April 9, learn how to influence the debate on Social Security at "Education and Action," a forum sponsored by the Democratic Women's Forum and supported by Rep. Nancy Pelosi. 8:30 a.m.-12:30 p.m., Milton Marks Auditorium, San Francisco State Building, 455 Golden Gate, S.F. Donations accepted. (415) 865-0986.

Support Center for Sex and Culture

Saturday, April 9, enjoy a good, ribald cause at Kink Ink, an evening of entertainment sponsored by local adult-comic artists and benefiting the Center for Sex and Culture, a Bay Area nonprofit dedicated to providing sex-positive education. The party includes burlesque dancers, a silent auction, and a live erotic art performance by Mark Bode. VIP reception 6-8 p.m., general admission 8 p.m., Center for Sex and Culture, 398 11th St., S.F. \$10 and up sliding scale (\$50 for VIP reception). (415) 255-1155.

End female genital mutilation

Monday, April 11, join Amnesty International to honor Hava Mohamed for her work to end female genital mutilation in Somalia. Mohamed is the 2005 winner of Amnesty International's Ginetta Sagan Award and the executive director of Galkayo Education Center for Peace and Development, an organization dedicated to education and advocacy for women's rights. 6-8:30 p.m., Hotel Rex, 350 Sansome, S.F. \$10 suggested donation. (415) 291-9233, ext. 202. RSVP by April 6 to gsf@lot49.com.

New Leaf gala

Tuesday, April 12, celebrate more than 30 years of service with New Leaf, the national pioneer for professional counseling and support services for the lesbian, gay, bisexual, and transgender communities. Enjoy local talent and celebrity-guest MC Leslie Jordan of *Will and Grace*. 6-9:30 p.m., Teatro Zin-Zanni, Pier 29, S.F. \$150. (415) 252-0381, www.newleafservices.org.

Solidarity for political prisoners

Tuesday, April 12, make the connection between the struggle for liberation in Palestine and the prison justice movement in the United States. Political prisoner-solidarity group Sumoud presents "From Palestine to Guantanamo and Pelican Bay," an evening of speakers, film, poetry, and solidarity. 6:30 p.m., SamArts Cultural Center, 934 Brannan, S.F. \$5-\$10. (415) 346-7685.

Community health fair

Wednesday, April 13, get free medical services and information at City College of San Francisco's ninth annual health fair. Resources available include testing for anemia, STD, and abnormal blood pressure; chiropractic services; body fat measurement; and more. 9 a.m.-1 p.m., City College of San Francisco, John Adams Campus, 1860 Hayes, S.F. Free. (415) 561-1900. ♦

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., S.F. CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

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Image: '61 Pontiac (detail), 1968-69; Whitney Museum of American Art, New York, purchase, with funds from the Richard and Dorothy Rodgers Fund; © Robert Bechtle. The exhibition is generously supported by the Evelyn D. Haas Exhibition Fund, the Bernard Osher Foundation, the Estates of Emily and Lewis S. Callaghan, the Kadima Foundation, and the Richard Florsheim Art Fund. Additional support has been provided by Collectors Forum and the Modern Art Council, SFMOMA auxiliaries.

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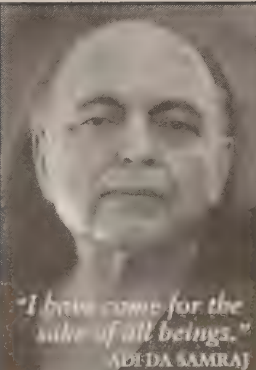
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The WORKING Wounded

How Schwarzenegger is saving Wall Street by decimating workers' comp — a report from the front lines. *By Rachel Brahinsky*



Crushed twice: Barbara Harlan has been out of work for most of the past five years — and has been fighting for her right to health care and pay for lost work hours the whole time.

It was an extremely fashionable thing in California politics last year to rant and rave about the workers' compensation insurance system. Newly elected governor Arnold Schwarzenegger made it a top discussion item, and the newspapers followed suit. To many people, it might have seemed like a bizarre obsession. As a political issue, the arcane system of laws governing how to treat work-injured people is mind-numbing.

It's true there were real problems with the system. Skyrocketing insurance rates were hurting businesses, and the insurance companies were still reeling from 9/11, a slow economy, and the unintended consequences of California's 1995 deregulation of the industry. And there was naturally some waste and fraud associated with the massive state bureaucracy.

Schwarzenegger needed a simpler story. The actor turned pol insisted the problem was litigation-happy attorneys and the injured workers themselves — a group he painted as cheats and scammers. Only by strictly limiting cash payouts to workers and keeping the attorneys at bay could he right this upside-down program — a system so shaky that more than 20 insurance carriers had gone belly-up in recent years.

He bullied legislators into passing a reform package just five months after he took office, and he has since declared victory: "Workers' comp reform has been a tremendous success," spokesperson Vince

Sollitto told me. Since then, most lawmakers have moved on, occupied with other political fights.

But the real story behind workers' comp is still unfolding. Just days after the new law kicked in last April, life began to change dramatically for injured Californians. Once-routine medical visits were heavily scrutinized as potential crimes. Insurance companies started saying no to just about everything — according to doctors, workers, and attorneys I interviewed — almost as if they were testing the limits of the new law.

My interest was more than journalistic. I went through the system, after having developed a repetitive strain injury (RSI) in both arms from spending so much time in front of my computer. I hurt myself in 2001, when covering a particularly tough election season left me with numbness and pain. It was months before I could work full-time again, and I learned I needed acupuncture, good ergonomic equipment, and a daily dose of stretching to keep pace.

Among the million people who file workers' comp claims each year in California, I was a pretty low-cost case. I didn't need surgery or any particularly expensive medical gear. But under the new regime, even I was denied care recommended by my doctor. Those who fall victim to similar injuries in the future are likely to have it rougher, due to a remarkable, little-reported new rule: after the first few months, pain is no longer

considered a sign of an injury. Doctors are now prevented from treating certain workers for their pain.

I was amazed to learn this, so I set out to understand what was happening to the system that was supposed to protect workers. Yes, there were litigation-happy attorneys, just like Arnold said, and there were doctors who seemed to overprescribe treatments, perhaps just to make a buck. I even found a small handful of workers trying to defraud the system by inflating their claims. But what I learned was that these were just symptoms of a larger, far more troubling problem — one that threatens the future of all working Californians.

Fighting for care

It was late afternoon, and the plaza near Oakland City Hall bustled with people walking briskly under a gray midwinter sky. Mike Gerson emerged from a pair of massive glass doors and sighed. A grimace appeared on the attorney's weathered face. "You see?" he asked. He'd been showing me the ropes at the East Bay's main workers' compensation court, a place where miserable-looking workers sit in a waiting room for hours while attorneys cut deals in fast-paced, acronym-laden sessions down the hall.

It's never been a real friendly place to visit: this is where injured people wind up when they're fighting for medical care or when there's a disagreement over how to settle their cases. Workers' compensation

laws can confuse professionals, let alone these neophytes.

That's why attorneys have long had a toehold in the workers' comp arena: confusing language leads to differing interpretations that often end up in court, along with all the cases in which insurance companies, employers, and wounded workers vie to protect their interests. These days even the attorneys are grim, as nearly a year under new regulations has spawned a whole new level of mistrust and fear.

Gerson's take: it's chaos, and the insurance companies are taking advantage of it.

"I've got clients from all over the country, cases that are 25 years old, who call me and say, 'I can't get my medical care,'" Gerson told me. "They're just saying no — sometimes for no reason. It's because they can."

Gerson runs a major Democratic law firm (his partner is married to Sen. Barbara Boxer), so it's not surprising that he has unkind things to say about the governor and his new law. Schwarzenegger has gone out of his way to vilify attorneys like Gerson, and the new law was designed in part to eliminate the attorney's role. The logic is clear: you have a system that seems too expensive, so if you cut out the disagreements and limit the need for litigation, you'll save money.

But the way the governor's people set out to achieve this goal doesn't just cut out money for the lawyers. Penalties that used

to be levied against insurance companies for unfair delays and denials have been diminished dramatically. So it's harder to get a lawyer to take certain cases, since the chance of making money is far slimmer. It doesn't mean workers are suddenly getting what they need — it just means they have a harder time getting help.

As of April 2003, there were 3.69 million active cases in the state, and a million workers file new claims each year. About 200,000 of them are in the market for an attorney each year. (The state also keeps statistics on fraud, by the way, which show that only a tiny percentage of workers are even suspected of gaming the system — along with a handful of insurance companies, doctors, and attorneys.)

The law — passed last April by the legislature as Schwarzenegger threatened to bring even more stringent reforms to the ballot — cut costs in several other ways as well. It limited compensation for lost wages, gutted the state's job-retraining program, gave insurance companies the right to strictly manage medical treatment, and — perhaps most significantly — slashed the amount of money an injured worker can get to pay for the medical costs that will come with a lifetime of disability. Rules being promoted by workers' comp chief Andrea Hoch have made these changes even more severe.

The state hasn't done a study to show how payments for permanent disability will change, but according to UC Davis researcher Paul Leigh, those benefits will be cut by as much as 70 percent. A carpal tunnel syndrome patient he cites would see her payment — meant to cover medical care for the rest of her life — drop from \$116,000 to just \$17,000. Why? Much of this disability is measured in pain, and after the initial treatment, pain no longer counts.

Even those who deal with the law on a day-to-day basis are baffled by the changes. An investigation by the *Los Angeles Times* published March 27 showed that as many as 100,000 cases are stalled, and delays are rising steadily as bureaucrats and attorneys wrestle over legal interpretations. I saw what they were talking about on my visits to local courts: nearly every person I spoke with — including judges and attorneys on both sides — said uncertainty dominates and delay is the norm. So costs come down while injuries go untreated.

Sam Sorch, president of the Association of California Insurance Companies, said the system is just going through growing pains and insisted the reforms will lessen the chaos of the past. "There are still a lot of unanswered questions, but things are on the right track. We're getting close to a situation in California where insurance companies can come in and charge a good price and make a good profit. That's how it should work," Sorch said. "I have not seen any evidence that any insurance company is trying to deprive appropriate treatment to injured workers."

But in the San Francisco court, the stress on injured people is palpable. A ruddy 32-year-old mechanic named Steve

Continued on page 20

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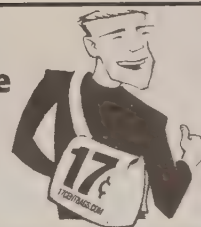
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Workers

From page 18

Gilbert sat in the waiting room on a recent Monday morning, wearing a blue cotton workman's jacket. Gilbert has a herniated disk in his neck from a 2001 injury. He spent about six months recovering and since then has been able to work, although he still has occasional pain.

He settled his case with an agreement that the insurance company would cover future medical costs, and every once in a while he has a flare-up and needs to return to his chiropractor for a few visits. But recently his insurance company, possibly emboldened by the new law, suddenly tried to renege on its agreement.

"The pain comes and goes," he told me. "I just go on with my life. But what good is having workers' comp if they're not gonna help me out? I want medical care when I need medical care."

Such depressing stories are typical in court, as I learned over several weeks there. Linda Lajes told me she filed a claim after slipping while cleaning a meat grinder at the Fremont FoodMax. She and her daughter had been waiting in the aisles room for hours to see if she'd be allowed more medical care.

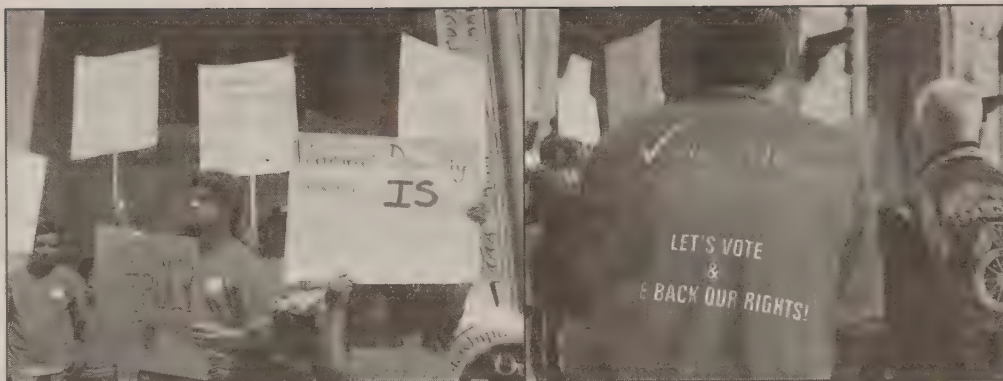
Lajes hurt herself more than a year ago, just before the reforms. She told me that in addition to a chest-wall injury from the meat-room tumble, she has carpal tunnel syndrome in her wrists that she thinks comes from her years as a checkout cashier. Now, Lajes said, she's in fairly constant pain. "Whenever I grip, push, or shove, my hand and elbow hurts," she said. Her insurance company won't pay for carpal tunnel surgery because of a dispute over what caused it. Her regular doctors will turn her away the moment she says the injury is work-related. So she may not ever have surgery that could help her heal.

Surrounding Lajes were rows of anxious people, some pawing through medical reports, others just waiting, with dead looks on their faces. The smell in the place was strong — many of these folks had been camped out here since 8:30 a.m., and it was now well past 2 in the afternoon.

These are the people Schwarzenegger blames for the workers' comp problem. I found a few other suspects, particularly when I looked at who's funding the governor's political ambitions.

Reform or bailout?

Schwarzenegger has become known as a prodigious and persistent fundraiser in his short tenure. His top-dollar dinners have generated almost as much press as his policy proposals. His various committees have taken in more than \$1.2 million from insurance companies, including at least \$560,000 from workers' compensation firms, according to an analysis by the Santa Monica-based Foundation for Taxpayer and Consumer Rights (FTCR).



Growing backlash: Injured workers rallied April 4 in San Francisco to protest proposed cuts in workers' comp disability pay.

And so far the reforms have been kind to insurance firms. Financial reports at the end of 2004 showed they were pulling in dramatically higher profits — just eight months after the law's passage.

AIG, the largest private carrier in the state, reported \$11.05 billion in profits for 2004 — up 19 percent from 2003. The California Applicants Attorneys Association, which represents lawyers for injured workers, reports that this is in spite of a dramatic 1,300 percent increase in payout by AIG for hurricanes, earthquakes, and tsunamis. Another one of the big guys, the Zenith National Insurance Co., also saw income rising. The CAAA's review of Zenith's books shows workers' comp income shooting up 250 percent, from \$29.3 million in 2003 to \$104 million last year.

From this perspective, the "reforms" start to look more like a massive corporate-bailout scheme: keep rates unregulated and give the insurance companies the right to cut costs any way they can. Some smart investors may have seen the bonanza coming: billionaire Warren Buffett, one of Schwarzenegger's top financial policy advisers, opened a new line of workers' compensation insurance just a few months after the law was signed, through his company Berkshire Hathaway.

Meanwhile, the cost of insurance has dropped slightly for business owners — about an average of 16 percent — and prices may come down again later this month. But many businesses, particularly small companies or those with high-risk employees, are reporting little to no change, and some are even seeing rate hikes as insurance companies get creative with their billing plans.

High costs to businesses were what originally drew the public's attention. The state insurance commissioner, who has only an advisory role, had suggested 10-to-20 percent hikes several years in a row, but some companies reported having to pay hikes of 30 to 50 percent a year for the past few years. Yet those increases seem mainly due to deregulation and the high cost of health care in general.

Just as deregulation of the electricity market sparked a self-destructive path for energy firms, things went sour for insurers right around the time they convinced legislators to open up the work-

ers' comp market. After the deregulation law kicked in, companies underbid each other in a frenzied customer grab. With health and legal costs rising, company reserves dwindled — even as worker injury rates declined. When the national economy tanked, the remaining financial cushion was deflated. Those that stayed solvent did so by charging ever higher rates.

"It's a cycle that we see in the insurance industry just about every decade," FTCR executive director Doug Heller explained. He said the insurance companies sunk themselves. "The economy goes south, stock prices are down, and bonds are devalued. When that happens, investment income declines. So they tighten their belts — or tighten the noose around policy holders."

No surprise there. After all, this is the insurance industry we're talking about, the same field targeted by New York attorney general Eliot Spitzer in a wide-ranging corruption probe. One of Spitzer's top targets is AIG, which is accused of inflating profits in a deal cut with Buffett's Berkshire Hathaway.

Squeezing workers

I was shocked the first time I heard a story about someone made homeless by a work-related injury: I had always, perhaps naively, believed the system had an obligation to workers who'd hurt themselves on the job. But as I interviewed more and more people for this story, I heard too many tales of homelessness, bankruptcy, and even suicide.

One man I spoke to has a Ph.D. from the Massachusetts Institute of Technology, yet a debilitating RSI in his arms has left him emotionally and physically worn and unable to earn money in his field. "I've been totally devastated by this," he told me. "I was homeless for a while. I lost pretty much everything you can lose."

That wasn't what Gov. Hiram Johnson had in mind for us when he called on California to create a workers' comp insurance system after he took office in 1911, though Johnson was looking out for business at least as much as for injured workers.

At the time, work-related accidents were high on the national agenda. The

quicken pace of industrialization had pushed laborers into increasingly rushed and risky work environments, and it was taking a heavy toll. In a 1990 UC Berkeley doctoral dissertation, workers' compensation analyst Glenn Shorr quotes an American Federation of Labor boss saying that more than half a million workers were killed or injured each year at that time, many from mining and railroad accidents. Another estimate put the total wounded at 2 million one year, out of around 26 million men in the workforce. Lawsuits against employers were climbing.

Then, in March 1911, in what became a galvanizing event for organized labor, 500 employees were locked inside the Triangle Shirtwaist Manufacturing Co. in New York while a fire raged, killing 145 and igniting the burgeoning labor movement to push through new protections.

Soon states began passing workers' compensation laws. Essentially, it was a social compact. Workers gave up their right to sue in exchange for the promise of health care and some money to live on during recovery. Employers were relieved of the threat of costly lawsuits — as long as they paid their monthly premiums. Some states created government-run insurance plans; others, like California, left insurance largely up to the marketplace but also created a quasi-public insurer of "last resort" so that every worker could be covered.

These days the costs of work-related illness and injury are still a tremendous burden nationally. A 2000 study calculated that 70,000 job-related deaths and more than 13 million injuries in 1992 cost the nation about five times the price of treating AIDS, and almost as much as treating cancer.

Each year in California, about 1 in 18 workers files a claim. Many of these are for relatively minor sprains or muscle strain, but many are for workers run over by tractors or maimed in traffic accidents while on the job. Truck drivers, cops, and construction, maintenance, and farm laborers have it the worst. But the nature of workplace injuries has changed since Johnson's day. While deadly mining and construction accidents still happen with alarming frequency, 70 percent of the injured workforce toils in the service industry. In 2003, nearly half of all injuries nationally were due to sprains, strains, and repetitive stress injuries.

Invisible pain

It was the third day I'd glued myself to my computer writing a postelection wrap-up, and the thing was, my arms hurt. My fingers felt swollen and stiff, the muscles in my forearms burned, and my shoulders and wrists felt weak and achy. Logic told me not to push my body so hard, but as a reporter, I found it tough to consistently take breaks and stretch — even though I'd seen so many of my colleagues



Edged out? Steve Gilbert still has occasional flare-ups from his old work injury. "I want medical care when I need medical care," he said.

fall to RSIs like carpal tunnel syndrome and tendonitis. When I was first injured, I couldn't grip the brakes on my bike, lift heavy pots and pans, or even chop vegetables.

I wasn't alone. Of the half million people who missed work because of a job-related injury in 2003, about 5 percent were hit by carpal tunnel or tendonitis; a full third of the injured were felled by musculoskeletal problems, many of which are caused by repetitive motion. Still, those numbers don't tell the whole story — the U.S. Bureau of Labor Statistics doesn't count those who are injured and continue to work anyway, or those who never report their pain.

The thing about an injury that comes from your work is that it's all-consuming in its devastation. If you love what you do, your wounds divide you from your passion. And it's hard to feel good about yourself when you can't live up to your potential. If you are working to put food on the table, as most of us are, the anxiety attendant on work-related pain is a constant. Imagine living in a city as expensive as San Francisco with a physical condition that has the potential to lay you up for weeks at a time. Imagine doing that while you support children.

In my case, I have no kids to feed, and if it came down to it, I have family who would take care of me. But I've also worked hard at healing myself with daily yoga, which, along with my doctor and acupuncture visits, keeps me healthy.

I'm lucky I started the yoga when I did, and that it turned out to do the trick, because my injury is one of those that have been targeted for virtual elimination under the new rules. I don't mean to say Schwarzenegger wants to eradicate repetitive strain problems — I wish that were the case.

Instead, he's allowing insurance companies to rely on a set of medical guidelines doctors say don't acknowledge pain as a factor when determining how injured a person is. RSI sufferers will still get some temporary treatment under the new law, but the new time limit imposed on benefits ignores the reality of chronic pain. In his zeal to cut costs, the governor is relying on guidelines that insist on objectively measurable physical changes, and pain is sometimes impossible to witness from the outside.

Repetitive strain injuries emerged as an epidemic in the mid-'90s, propelled by the tech boom. Since then they have taken a steady toll. In 2002 repetitive motion was the fourth-highest cause of injury on the job, costing at least \$2.8 billion nationally in health care and lost work hours, according to Liberty Mutual, an insurance company. The top injury cause was overexertion, a category that includes a lot of RSIs as well, costing \$13.2 billion.

Without much help from workers' compensation, the ranks of office employees working wounded is likely to swell — as is the number of them applying for state-funded disability payments, welfare, and Medicaid. So the insurance companies will save, but someone will have to take on the burden. Exacerbating the problem is a lack of federal

recognition: under former president Bill Clinton, the federal Occupational Health and Safety Administration agreed to ergonomic standards to force employers to create safer work spaces, but President George W. Bush's OSHA repealed them.

At the same time, the social safety net is under attack, both by the governor — who wants to cut welfare grants and trim pensions — and by Bush. The moves to change personal bankruptcy laws and privatize Social Security are especially ominous for injured workers.

Although pain won't be fully acknowledged by workers' comp insurers, people will still be struggling. One RSI sufferer told me he goes through periods where he can't even sit and read because of his neck aches. His whole life is arranged around the injury: groceries have to be carried in small bags, dishes often don't get done, and he can no longer drive a car for more than an hour. His

ing gel snapped against her legs with a force so powerful that the meniscus in both of her knees was split in two. She came away from the accident, which happened while she was working on a movie set, with back, neck, and shoulder injuries from elawing through more than a thousand pounds of plastic, and has had to stay away from her job as a stagehand for the better part of five years.

Several surgeries and court appearances later, Harlan has a stomach-grinding \$40,000 debt on the credit cards she's used to support herself while the insurance company delays her health care.

As with most work-injured people I spoke with, this was just one of many stories Harlan has about the challenges of the system. She's had problems stemming from an insurance industry merger, dealt with bizarre questioning about her prior health history (one insurance representative implied that because she'd had back

and acupuncturists in particular are wont to overtreat. But that's a tough call: the alternative is to use painkillers, which are more easily approved but often have lingering nasty side effects.

Plus, Ruch said, by refusing to treat pain, and by limiting care for chronic injuries, the Schwarzenegger law is actually making injuries worse. "Trauma initiates chronic degenerative changes. [But now] health care is limited to functional restorations. Not pain, or tingling.... There's a denial that once a joint has been injured, it changes over time, so the idea is that over the years there's less reason to treat. In fact, there's more reason to treat."

My doctor, osteopath Jerel Glassman, added, "They don't want to pay for anything they call maintenance; they want to treat to cure. They're basing this on an old 19th-century model of a guy who got his hand caught in a machine, and we have to pay for his prosthesis and we're

mentum building against Schwarzenegger and his entire political agenda that could transform into real action on workers' compensation law.

In the first of three planned demonstrations this month, injured workers and their allies clustered together on the steps outside the workers' comp division's San Francisco offices April 4. They came out to protest workers' comp chief Hoch's proposed permanent disability rules — the ones that threaten to cut payments so dramatically. The demonstration was put together by Voters Injured at Work, which was started with seed money from attorneys and says it has attracted nearly 1,000 members in just three months.

Later that day former state senate president John Burton spoke at a hearing on Hoch's rules, saying they deform the spirit of the law he signed off on last year. "In my judgment, they are of questionable legality," said Burton, who helped broker the deal to pass the reforms.

If VIWA begins to build power, it will be a real shift from the current climate, where even politicians who oppose the Schwarzenegger reforms, including insurance commissioner John Garamendi, are keeping a low profile.

Sen. Richard Alarcon is pressing forward with a rate regulation bill (Garamendi won't talk about rate regulation) that, while it has little chance of passing under Schwarzenegger, keeps the issue on the table. He's also scheduled a hearing on the impact of the reforms for April 19. At the same time, several lawsuits have been filed (Schwarzenegger was messing with attorneys, after all) that challenge various elements of the law.

While it's all sorted out, injured people will still need support, and the already overtaxed county hospitals and social welfare systems will have to bear some of the burden — even as they themselves are under assault. With the shredding of the safety net in full effect, what was once a financial muddle for a handful of insurance companies will become a crisis of far grander proportions: an injured public, without access to health care or a way to pay for a roof over their heads.

"It's part of the Grover Norquist program — returning to the days of Dickens, essentially," Lee Worden, a 35-year-old with a decade-old RSI, told me. (Norquist is a conservative policy strategist and a Schwarzenegger ally.) "You can't look at this separately from the dismantling of the safety net. Pretty soon we'll have a direct path from white-collar employment to workers' comp to the streets. It's not really shifting the burden to programs like G.A. [General Assistance]. It's sinking all boats at once." ♦

Rally April 19 for injured workers in Sacramento: go to www.votersinjuredatwork.org soon for details. Commemorate Workers Memorial Day April 28, 11 a.m.–2 p.m., State Capitol steps, Sacramento. www.workersmemorialday.com.

Research assistance by Abigail Kramer. E-mail Rachel Brahinsky at rachel@sfbg.com.



Digital divide: Since developing an RSI, Lee Worden has gone on to run a monthly RSI support group in San Francisco and is trying to organize support networks among injured people.

work has slowed to a painful pace: his body lags behind his mind, leaving him depressed. Meanwhile, he's been refused disability benefits and has to continue working through agonizing pain. "I feel like I'm living in a cage," he said.

Navigating the system

For an injured person, it has never been particularly easy to make it through the workers' comp system. Even before the Schwarzenegger reforms took hold, it was standard to hear complaints about health care delays and rejections, with insurance companies hiring private investigators to track patients to see if they were lying. Now it's just more extreme.

Barbara Harlan, a woman I met in the San Francisco court, had to wait so long for postsurgery physical therapy that thick scar tissue built up around her shoulder joint — enough that it had to be surgically torn off before she could finally begin therapy. She was battered when 40 heavy sheets of Plexiglass and hard light-

ning during childbirth, she might have a predisposition to pain), and faced off against the sluglike pace of the state agency that oversees workers' comp disputes. "We're almost two years behind in my treatment because of the court delays," she told me.

The state Division of Workers' Compensation doesn't deny that delays are happening, but it insists staffers are working around the clock to move forward under a complex new set of rules.

In the meantime, injured people wait. Chiropractor William Ruch told me that every single workers' comp patient of his is being denied care. If he wants to get paid, he has to file liens against the insurance companies. "They'll set a date [to defend the request in court], with 25 others, and I'll have to clear my schedule and go sit on line all day. Their goal is to disrupt. They just don't want people treating injured workers."

Ruch's profession is under attack by Schwarzenegger, who says chiropractors

done with him.... If a person's diabetic, you don't say to them, 'Well, you've had enough insulin.'"

The frustrating experience of fighting with insurance company medics has many, including Glassman, opting out of the industry. The new law kills your right to choose your doctor anyway, leaving patients to grapple mainly with doctors hired by employers and insurance companies whose primary interest is in cutting costs.

But as Glassman noted, while there are deep problems within the system, there's a larger societal issue that needs addressing: "Ultimately, some of it comes down to not having universal health care that follows you from job to job." That way you wouldn't have to prove your pain was job-related — you would just be treated.

What's next?

Perhaps there won't be a real move toward nationalized health care in the next few years, but there does seem to be mo-



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Fix it yourself

DIY repair shops won't take you for a ride. *By Mike Nowak*

Imagine you're happily pedaling down Valencia Street when some obscure part of your bike gives out with a sudden, sickening *clunk!* If you're like most people, your immediate reaction (after brushing the dirt off your Lycra) is to pedal or push your not-so-trusty steed down to the nearest bike shop and feebly wave your credit card in the air until the mechanic agrees to fix whatever is wrong.

Of course, it's not just bicyclists who suffer from acute bouts of mechanical helplessness — the mere mention of the words "timing belt," "calipers," or "slave cylinder" is enough to cause most car owners to reach just as dumb-facedly for their wallets.

But thanks to a couple of community-oriented San Francisco businesses, it's easy to maintain your wheels on your own — and save a good deal of money in the process.

At the **San Francisco Auto Repair Center** (611 Florida, S.F. 415-285-8588), owner **Jerry Lewis** has welcomed do-it-yourselfers since founding the shop in 1978. After purchasing a membership (\$5 for a day, \$10 for a month, or \$25 for a year), solo tinkers can reserve a small slice of garage space to work on their own vehicles. Doing so costs \$1 an hour for those with their own basic tool kit, with a 50¢-an-hour surcharge to rent a tool set from the shop.

According to Lewis, amateur wrenches are not as common a sight as they once were. "It used to be two or three people a day," he said. "Now, in any given week, we'll have two or three people.... I think it's mostly [due to] the complexity [of today's cars], and that everybody seems to have no time in their lives."

But while Lewis and his cohorts probably can't clear your calendar, they just might be able to make that daunting mess of metal and rubber under your hood less intimidating. Starting in May and again in September, the center will offer six-week beginner-friendly auto repair courses; for \$120 a person, staff mechanics lead participants through all types of basic maintenance. Members can always consult with the shop's mechanics while wrestling with their wheels, but assistance is billed at the standard rate of \$104 an hour. You'd be wise to pay close attention in class.

If muscle-powered two-wheelers are more your speed, consider paying a visit to **Pedal Revolution** (3085 21st St., S.F. 415-641-1264), where a \$35 annual membership buys unlimited access to the store's community workbench, along with the use of tools, staff know-how, and a dog-eared copy of *Bicycling Magazine's Comprehensive Guide to Bicycle Maintenance and Repair*.

But even if you don't know the difference between a down tube and a derailleur, you can stoke your inner bike-shop know-how by attending one of the store's free maintenance classes. Held every other Sunday at 5:30 p.m., the hands-on workshops are offered in a series over four months, starting with tire changes and moving on to advanced topics like headset adjustments. (Classes aren't listed on the Web site, so call ahead to make sure that the next class is appropriate to your skill level.)

Best of all, any cash you spend at the shop directly supports Pedal Revolution's outreach to disadvantaged



Under the hood: Jerry Lewis, owner of the San Francisco Auto Repair Center, can show you how to wield a wrench.

youths. As a subsidiary of social enterprise Golden Gate Community, the store is staffed largely by a corps of at-risk young people assigned to six-month internships that provide valuable employment and vocational skills.

To hear store manager **Elijah Pfister** tell it, the store's do-it-yourself workbench and social mission actually share a common bond: both reflect the company's fundamental concern with strengthening the city's social fabric. "Many people shop here because of [our social mission]," Pfister said. "It's kind of in line with the cyclist's mentality: do what you can with what you have, and work within the community." ♦

BizTips

Not a tourist In an effort to boost San Francisco's image and provide a way for residents to meet people from all over the world, **Golden Gate Greeters** (567 Sutter, S.F. 415-248-5927) employs a small army of volunteers who devote a few hours a month to showing tourists the real Frisco — uh, sorry, we mean San Francisco. "It's like hanging out with that local friend you wish you had — but don't," said **Elizabeth Smith**, Golden Gate Greeters program director.

Talk therapy The doctors at **Golden State Psychological Health Center** (100 North Point, S.F. 415-986-4029, www.gspnc.net) will give you attention and advice to treat your mental illness — but not pills. "We are of the opinion that medications are both unnecessary and dangerous," said **Dr. Alexander D. Bingham**, who founded the center earlier this year. They also offer body-oriented treatments and traditional psychotherapy. "A strong relationship between mind and body is crucial for mental health," Bingham said.

Maya Melenchuk

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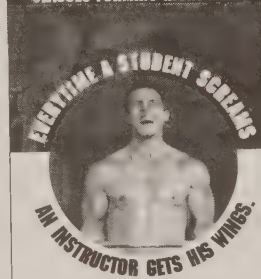
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techsploitation by annalee newitz

Court camp

It was like a pilgrimage, only instead of Mecca we had the Supreme Court of the United States. And instead of wandering far from home to worship, we did it to witness what our nation calls justice.

The case before the Supreme Court on March 29 was *MGM v. Grokster*. It marked the culmination of a suit brought several years ago by MGM and nearly two dozen other entertainment conglomerates against two small software companies, StreamCast and Grokster, that distribute peer-to-peer file-sharing software. But the question before the justices was not about whether downloading copyrighted music and movies should be legal. It was about whether MGM could sue a company like StreamCast (maker of Morpheus) because the people using its product were infringing copyright.

Along with dozens of people from all over the country, I flew out to Washington, D.C., to demonstrate that we wanted to protect innovators against corporate giants. We wanted a future in which peer-to-peer tech wasn't demonized, where geeks weren't liable for what other people did with their inventions.

We also wanted some pizza delivered to the Supreme Court steps, goddamnit. Around 9 p.m. on Grokster eve, after smoothing out tarps and unrolling our sleeping bags, the 30-odd people in line for public seats in the courthouse were hungry. Seth, who had organized many of the campers on an e-mail list, called a local pizza joint. As I chatted with a couple of ex-Nader activists and talked policy with two wonks from the Center for Democracy and Technology, I could hear Seth insisting, "We're at the Supreme Court, on the steps — yes, near the Capitol. We're at 1 First St. Yes, really. That's where the Supreme Court is."

There's free WiFi at the courthouse, so a lot of people were blogging. As I drifted off to sleep in my subzero sleeping bag, I could hear laughter up and down the line, mingled with snatches of conversations about copyright licensing, cable regulation, and pirate ships. A gaggle of public interest attorneys showed up around 4 a.m. and watched *Life of Brian* on somebody's laptop until the batteries died.

Nobody from the entertainment industry waited with us for 14 hours in the cold, on the pebbly sidewalk, with a 30 percent chance of rain. Instead, companies paid for "line-sitters," mostly homeless people who sat miserably in rickety chairs. They called their employers "worms." Mako, who had taken the bus from New York, showed up in the early morning and offered to buy out one particularly cold and unhappy line-sitter, who obligingly took Mako's \$50 and turned an entertainment-industry worm's spot into a space for an activist. At 7 a.m., there was a massive line-sitter defection — dozens of them left without waiting for their worms. And that was how a bunch of Ed Felton's students from Princeton University got a chance to scoot up in line and be admitted to the *Grokster* argument.

Around 8 a.m., after we'd gotten official line numbers, we raced back to our hotel room to drop off the camping gear and change into suits. I returned just in time to see Jack Valenti heading into court. "Hey, wouldn't it be cool if he'd sign this Betamax tape?" Seth asked, waving an old cartridge he'd brought in honor of the 1984 Betamax decision that's the main precedent for Grokster. "Yes!" I cried and chased after the bemused Valenti until he graciously agreed to autograph the faded label. Don't believe me? Chris took pictures. They're all over the blogosphere by now.

At the Supreme Court, the public comes last. Although we were the first to arrive, our line wasn't waved into the courthouse until after the attorneys had gone in, after the "guests" had gone in, after the press had gone in, and after a seemingly gratuitous wait. In the end, only about 30 members of the public were admitted to the argument (I was number 20). Nearly 100 people were turned away, left to mingle with the rowdy "Save Betamax" protesters who carried signs saying things like "Don't stop innovation" and "Keep your hands off my iPod."

As for what happened during the argument, you can read about that on the Internet. Yes, it was glorious and strange to hear Justice David Souter use the word *iPod* in a sentence, and to hear Antonin Scalia demanding to know more about Napster. And I'm happy to report that while Clarence Thomas didn't say a word, he wasn't sleeping.

The case will be decided in late June or early July. Was my pilgrimage worth it? Of course. Not for the thing itself — the procedural conventions of lawyerly argument, the obligatory media swarm — but rather for the faith I found in those who waited. We are cynical and pessimistic, to be sure, but we still believe. And we journeyed to the capital because we haven't entirely lost hope for this nation, which promises liberty and justice for all. ♦

Annalee Newitz (justicejunky@techsploitation.com) is a surly media nerd who thanks Mike Godwin for the Ritalin brownies, which were so sorely needed. Her column also appears in Metro, Silicon Valley's weekly newspaper.

He's just not

Dear Andrea:

I've been dating this guy a little more than two months. I really like him and think we have potential. We do live more than an hour apart, but that's no problem. For the last month and a half, he's been going through some stress and feeling really down, so we haven't seen each other. I understand, but at the same time I'm becoming irritated. I want to see where this relationship can go. I'm wondering if I should say something about it. And if so, how?

Love,
Counting the Days

Dear Days:

It doesn't matter how you say it, as long as you say it soon. Yikes. I'm not the only one getting a bad, sinking feeling here, right? I think you know this isn't going anywhere, and I think that's why you're so reticent to bring it up — nobody wants to hear bad news. Heck, I don't want to hear bad news either, but honey, you have done the math? Did you really mean to tell me you've been "seeing" this guy a little more than two months, in other words, approximately nine weeks, and he's been avoiding you for six of them? I really hate to add to the hype around a not-that-interesting book that's been painfully over-flogged already, but ... may I suggest a quick flip through He's Just Not That into You? Maybe they've got it at the library.

Love,
Andrea

Dear Andrea:

My (fairly new) relationship is exclusive in practice but open in theory, at least until last week when he hooked up with a mutual friend at a conference. Since then I've found myself jealous of his friendships with other women. I like the idea of openness, but I wonder if I'm too jealous. Does that mean I'm just not wired for this?

Love,
Half-Open

Dear Half:

I noticed that your e-mail's subject line was "nature or nurture?" and my answer to that question is always "both, but not by equal measure." Some traits are clearly more naturish, others more obviously acquired, and this one skews toward the "born that way." It's obvious to me by now that there are people who are "wired" for monogamy, just as there are those who find forsaking all others inconceivable but are quite good at keeping all the other standard promises of coupledness. There are people who can spread that true love around (the "amory" part of polyamory), and people who need an exclusive, two-person emotional bond but like to roll around with somebody else's body now and then. If I'm right, and these and all their variations are natural inclinations, then little good can come of trying to force oneself (or worse, one's partner) to buck the trend.

Which kind are you, though? I couldn't tell you, and I suspect you couldn't tell me yet either. It's too new, too unexplored; it would be better just to look around awhile and figure out the territory. First, though, you must expunge from your consciousness any assumption that feeling jealous means that you are not suited for polyamory, or polysexory, or whatever it is you're trying to achieve here. Jealousy is not bad! I kind of like it! The utter lack of jealousy evinced by some of your noisier nonmonogamists creeps me out. How can you tell the difference between "I have no feelings about what you do" and "I have no feelings about you"? See? Creeeeepy.

It is important, though, to pay attention to what inspires your jealousy fits, what kind of jealousy we're talking about here (jealousy is a genus, not a species), and whether it's a tamable beast or a rampaging monster. Is the bad feeling coming from fear of losing your partner or failing to measure up to the competition, or just fear of missing all the fun? Is it just general insecurity? Is it actually not jealousy at all but dismay at hearing after the fact that your boyfriend apparently decided unilaterally that it was time to make long-standing fantasy ("Let's have an open relationship!") into reality while out of town and away from your sphere of influence?

All of these feelings are perfectly reasonable and quite dealable with, except when they aren't. If you two sit down and make some general rules (do not get suckered into believing that you can predict and codify every possible future situation and reaction — that way lies madness, or at least a breakup) and then obey them, checking in often and negotiating as you go, and if you still feel like ripping his guts out and draping them about the city walls as a warning to outsiders, chances are you are not cut out for this.

Love,
Andrea ♦

P.S. As reluctantly as I plug He's Just Not That into You I happily flog Dossie Easton and Catherine A. Liszt's The Ethical Slut. It may be the only book on exactly this subject, but it's also an excellent resource.

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

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FOOD & DRINK

Masa o menos

By Paul Reidinger

At the corner of 12th and Howard stands an establishment I long visited as Soma Café but now, under new ownership, seems to be called Soma Coffee. (The previous owners, whom I knew slightly, sailed away on a boat four years ago and ended up in Connecticut.) The change does not trouble me; I have always been more interested in the "Soma" part of the name anyway, since it isn't clear to me that the neighborhood is SoMa. It could be the farthest corner of the northeast Mission, or a southerly adjunct to the Civic Center. It is a kind of rift zone in which neighborhood plates with surer identities tectonically contend.

In any case the neighborhood, whatever its correct name, has visibly changed in the past few years, beginning with the residential high-rise, 140 South Van Ness Ave., that sprouted (with courtyard) across the street from the Midas Muffler shop, in a parking lot where once stood Berliner Imbiss, the little shack that peddled currywursts to the car-repair guys. And across the street from Soma Coffee/Café, we now find Tamal, which opened not quite four months ago in a windowy, airy corner space that most recently housed a pedestrian deli.

Although the area is clearly on the way up, socioeconomically speaking (the BMW dealer is just steps in one direction, the Audi-Volvo shop just steps in the other), there is still a backwater feel to the surroundings. In large part this is because of the reconfiguration, a few years ago, of the intersection of Howard and South Van Ness, which made it impossible to go from the former to the latter. Traffic, like rainwater runoff, has since established different flow patterns that mostly don't flow by Tamal. So you have to know it's there and you have to know where *there* is. But once you sort all that out, you'll find yourself in

a setting of red and gold, eating small plates whose nuevo Latino flair recalls that of Alma, though with more overtly Asian influences.

It is a nice idea, and there are, along with the wealth of small plates, plenty of attractive small touches, from the supply of cutlery on the table (which encourages sharing and makes it less messy) to the house sangria (\$6 for a glass, \$18 for a pitcher), a ruby-purple elixir made with pomegranate and mango juices. But the kitchen has a row or two to hoe before its offerings can be compared to Alma's. While some dishes and combinations are spectacular, others are misconceived, or underseasoned, or served at the wrong temperature — all of which makes ordering dicey.

As the restaurant's name suggests, tamales — the stuffed cornmeal projectiles, Aztec in origin and traditionally steamed in corn husks or banana leaves — hold pride of place on the menu. Despite their humble pedigree, you would expect them to be spectacular here as marquee items, and at least one is. That would be the tamal de camarón (\$6), with roasted butter-nut squash mixed into the masa for added body and a hint of sweetness, some Thai curry with the prawns, a wrapping of shiso leaf, and — to complete the confectionary trifecta — pineapple salsa. I am rarely enthusiastic about sweet-savory dishes, but this one was well-balanced and substantial.

Much more ordinary, notwithstanding an impressive roster of ingredients, was a wild-mushroom tamale (\$7), with a sauce of fire-roasted pasilla peppers and truffle oil. The mushrooms had a noticeably rubbery texture and were bland, as if they'd just been thrown into a pan devoid of simple, enhancing presences like oil, garlic, or salt. And a Muscovy duck-confit edition (\$7) violated the chief rule of all confits: to be moist and tender. The meat was dry and stringy, like ruinous-

Wrap sheet: At Tamal, the shrimp tamale — one of several clever variants on the old Aztec standby — comes wrapped in a corn husk.

ly overroasted pork, and the heavily credentialed, heavy-sweet supplements — port-soaked dried cranberries, a balsamic-pear sauce — were would-be rescuers in over their fruity heads.

Then the wheel of fortune spins, and something magical turns up — perhaps the ceviche chino latino (\$10.50), cubes of ahi swimming in an Indochinese bath of ginger, cilantro, lime, and soy. It was not fancy, and it could not have been better. A near relation, just as good in its way, was the seafood cocktail (\$7.50), essentially gazpacho (the cold Spanish soup of tomatoes and cucumbers) poured over shrimp and clams in a martini glass. And there were the empanaditas (\$7), pastry envelopes filled with late-season Dungeness crab and demurely napped with a remoulade of garlic and roasted red pepper.

The more you tamper with crab, the more trouble you find yourself in. Creole crab cakes (\$7) were good, but did they really need all the competition offered by chipotle cream, a bed of baby mizuna, and fire-roasted corn succotash in a blood-orange vinaigrette? And what happened with the tuna tacos (at

\$10.50, one of the priciest items on the menu), a veritable blizzard of effects, from a crusting of seared cumin seed and crushed pepper on the fish to congealed, cow-pie-like disks of tomatillo salsa verde on the side? All of it was too cold to have any flavor; it was as if the dish were pulled from a refrigerator and rushed to the table.

Tamal's jittery imaginative energy did pay off at dessert. Lime-avocado mousse (\$6.50) sounded like a dip at some fancy party, but here, slightly sweetened, it became a rich, exotic filling for little pots made from what tasted like graham-cracker crumbs. And a chocolate tamale (\$6.50) — with Mexican chocolate presumably mixed into the masa — completed the theme of tamales, with a neighborly puff of Mexican cream on hand to salve any dryness and muffle any dinerly discontent. ♦

Tamal. 1599 Howard (at 12th St.), S.F. (415) 864-2446. Lunch: Mon.–Fri., 11:30 a.m.–3 p.m. Dinner: Mon.–Sat., 5:30–10 p.m. Beer and wine. American Express, Discover, MasterCard, Visa. Moderately noisy. Wheelchair accessible.

Without Reservations

0 garlic green

Although green garlic resembles leek, the latter is (for me, at least) a staple of winter, while the former is a herald of spring. It starts to turn up in farmers markets right about now, along with strawberries, asparagus, and artichokes, and its green-and-white lengths are fairly easily distinguished from those of its near relations, leeks and spring onions, by the offset bulb on the root end. Also, of course, by the smell — unmistakably garlicky, but a little fresher and less harsh.

If one were in the mood to whip up some garlic ice cream, the use of green garlic, rather than the more traditional clove version, might help soften the blow. Luckily there are less iffy applications. One of my favorites is green garlic soup, which is virtually an encyclopedia of glories: easy to make, vegan-friendly, fabulously tasty, and good for you.

Equipment needs are limited to a stock or soup pot, a chef's knife, a vegetable peeler, a wooden spoon, and an immersion blender. The ingredient list is equally spare: a bunch or two of green garlic (depending on intensity sought), a large russet potato or two smaller ones, some sweet butter or vegetable oil, and four or five cups of water and/or stock — chicken or vegetable.

Rinse the garlic stalks and trim the rooty bits from the bulb ends and any dodgy parts from the green ends. Slice the stalks, both green and white sections, into rounds; these can be an inch long if you're lazy, but the narrower they are, the faster they will soften in the oil. Heat oil (or butter) gently in the stock pot and add the garlic, along with a pinch of salt. Give a stir every now and then with the wooden spoon until the garlic softens, in 5 to 10 minutes. Meanwhile, peel the potato or potatoes and cut into coarse cubes. When the garlic has softened (you can tell by probing with the spoon) — don't let it brown! — add the fluid and the potatoes, bring to a boil, and simmer until the potatoes are cooked through, 15 to 20 minutes.

Whir with the wand until you achieve a smooth puree; if the soup seems too thick, thin it with a bit of water. For a more refined soup, pass the puree through the fine disk of a food mill, if you have one. Before serving, adjust the seasonings; potato-thickened soups usually need a couple of good pinches of salt and a grind or two of pepper. They can also be served hot, warm, at room temperature, or chilled, and this one is no exception. Warm is nice — a reminder of spring.

Paul Reidinger
paul@sfbg.com

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FOOD & DRINK

cheap eats by dan leone

Hair today ...

I thought about it, but I don't have an opinion. All I have is thoughts. The difference between being a thing and having a thing be in you, as in the notable case of eggs and waffles, is on the one hand purely semantical, and on the other hand a make-or-break matter of precise and proper ingredientation. It's not life and death. It's bigger than both. It's math. It's measurements. You don't have to follow a recipe, but you do have to be careful, especially where eggs are involved. Give or take some olive oil and lemon juice, you're liable to wind up with mayonnaise.

Mayonnaise is not eggs.

OK, enough, Cheap Eats Guy. We get the picture.

No, you don't, because the picture keeps changing. It's my fucking picture, and I don't even get it. I keep doing things differently, and saying, "I'm doing things differently," and meaning it. And then the meaning of different changes, and the next thing you know you're all confused again. Right now, for example, I'm writing to you from a glass of Rebel Yell mixed with grapefruit soda.

That ain't coffee.

I don't write at night.

(How many other things can you find that are wrong with this picture?)

Baseball season, and I don't even care.

The laser lady, my facial torturer, said, "I hope you get to go home after this and pamper yourself."

What does that mean? I wondered. Wear diapers? I started to laugh, it hurt so bad. The upper lip was especially hilarious. I almost gave in and gave up. OK, OK, I'll be a man, I almost said, bouncing up off the table with each jolt of hair-removal lightning. You win, world.

But I made my appointment for session two in six weeks. And, dazed, I went out to my pickup truck and headed home, crying all the way from Santa Rosa to Occidental. Even though it didn't hurt anymore. If I didn't have the chickens to think about, I would have gone on to the city instead, not only to cry for that much longer, but because I was thinking about comfort food, and I know where to go now.

Serendipity. One night I'm sitting around with a couple of fried-food fan friends, bemoaning the astronomical gastronomical void in the universe left by the absence of Gravy's. Then the next day I'm bopping around Third Street with Earl Butter, looking for a place called, to-the-pointedly, Quarter Pound Hamburger. Find it. Closed. So we keep driving till we see a sign other side of the street says, "Fish. Chicken. Bakery."

I practically passed out from excitement.

Isn't it great when things are what they are, and are named accordingly — a spade a spade and so on. What's that other famous discovery, by that petty one-upper, about a rose being a rose being a rose? Every time I hear that, I want to say, Well, but what about chrysanthemums? What about me? Mr. Rogers? Quarter Pound Hamburger? Fish? Chicken? Bakery?

Actually, the actual name of the place, for all you Gertrude Steins out there, is Your Neighborhood Restaurant. Corner of Third and Shafter. A bright, bare, roomy room with just four round tables and a wall-facing counter looking into a mural of the pyramids. Other than which, there's not a lot to look at. Almost empty display cases with individually packaged pies, cakes, cookies. Above that, on the wall, three shelves with a dozen or so copies of three different videos — one title per shelf. Plus a rack of books. They're peddling inspirationalism of some flavor or another, but I got all the inspiration I needed out of the kitchen.

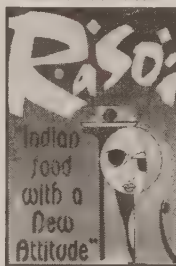
Fried-to-order fried chicken wings, whiting fishes, and french fries (\$11.99 for the combo plate), plus extra sides of mac and cheese and beans and rice. The fried was as good as Gravy's. The sides were not, but they were good. The fishes, in particular, were something special. Spectacular.

Besides for po'boys and I forget, either jambalaya or gumbo, which they didn't have any more of, there's also, oddly, a section of pasta entrées on the menu. Like chicken fettuccine and primavera. Fried chicken fettuccine, I'm thinking. Hoping. Praying.

I do know that the barbecue chicken wings are fried, and that the slice of cake Earl Butter got to go for later was, in his words, "good and sweet and thick enough to sleep on." And I'm tired enough to sleep on a piece of cake, so ... good night. ♦

You don't have to follow a recipe, but you do have to be careful, especially where eggs are involved.

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FOOD & DRINK

back burner by karen solomon

Nation of Mandarin

In the Chinese community, we are very famous," says Qinghe Li, the waiter and manager of Old Mandarin Islamic Restaurant for the past five or six years. He claims that when Chinese aristocrats, politicians, film actors, and directors come through town, or even if they're only as close as Los Angeles, "they always come here to eat. We're famous for our hot pot," or as it's listed on the menu, "warm pot." That doesn't mean the restaurant is getting the recognition it deserves among San Francisco's diverse populations, and Back Burner has its gas to full power to extol its unique culinary accomplishments. Li tells me just 5 to 10 percent of the restaurant's clientele are non-Chinese, many of whom live in its beachside vicinity and most of whom don't take advantage of the best the menu has to offer.

This is cuisine from China's northern and western borders, where the country's culinary influences are mingled with those of nearby Mongolia, Kazakhstan, and parts of India. Dishes are Mandarin style and meant to be shared, but they are prepared in accordance with Islamic law. This means that pork, the staple meat of Asian dishes, is not even a squeal on the menu and that lamb is served copiously in its place. All meat is halal (the Islamic equivalent of kosher), which means, among other things, that the animal was never fed the meat or blood of other animals or given hormones, and that it was slaughtered in accordance with Islamic law. All this is believed to yield a healthier, cleaner animal.

Cumin makes a frequent and fragrant appearance. Rice is available, but its alternative is a plate of the Flour Ball with Three Flavors: tiny gnocchi-like dumplings of flour, water, salt, and egg tossed with meat and vegetable. No liquor is served, but the restaurant does have a beer license, meaning you're allowed to bring in your own, Li assures me. This is still San Francisco, after all.

On a recent rainy Monday night, Li and I share a meal as he pops up intermittently to bring out orders from the kitchen, answer the phone, and wait on a dozen or so customers coming in for the restaurant's brisk takeout business. The place is spotless, another mandate of the Islamic religion, and it is decorated with red lanterns, crystal chandeliers, and New Year's cardboard cutouts of the rooster, which hang above the 30 or so seats. The kitchen is oddly quiet, strangely organized, and remarkably calm. And the brightest indication that the food is authentically good grows in the corner: a 21-inch television set blares the news in Chinese, declaring the gospel of good things to come. In between slurps of soup and doing his job, Li tells me the story of the place.

The owner of Old Mandarin Islamic, Xuqun Yang, came here from Beijing about seven or eight years ago. This is his first restaurant; back home he was a jeweler. Yang has asked Li to speak on behalf of the restaurant, because the former questions his own English-speaking abilities (and certainly I know better than to even attempt the Mandarin dialect). Yang is a Muslim and an entrepreneur, and he was smart enough to hire old friends from home to do the cooking, and to hire his wife, the former dim sum chef, to manage operations.

"He probably has other businesses," Li suggests. "But he doesn't tell me, and I don't ask him." Li does mention later that perhaps Yang might want to extend his success with the opening of another restaurant at some point. But, he adds, "I don't think he wants the restaurant to be more popular just now. He wants to be famous for taking care of business."

The "warm pot" is indeed the restaurant's claim to fame,



Halal's angels: At Old Mandarin Islamic Restaurant, it's Chinese cooking and Islamic law.

but unless your Chinese is quite good, you won't be able to read about it on the menu. Every table other than ours seats a happy family of four or more enjoying a monster tub atop a gas burner, in which bubble all manner of tofu, beef, lamb, cabbage, and thread noodles in an anise, ginger, and fish-infused broth — clearly a Chinese take on the classic Mongolian hot pot. Diners are given small sieve ladles to remove their steaming treasure, and a bowl of proprietary dipping sauce. Li won't reveal the contents of this delectable douse, but it seems to be a sesame paste diluted with green chive and a fish-sauce base. It is delicious.

Other popular dishes include the Mandarin lamb, a succulent plate of meat swaddled in Chinese cumin's warm embrace (the restaurant has its cumin sent from China), and the ginger-spiked lamb with green onions. The expert proficiency of the dim sum chef shines through in the stunning Peking beef pie, a mammoth triangle of house-made dough rolled thin, layered with succulent marinated beef, and fried into a crispy pancake in copious oil. This, Li tells me, is one of his favorite things on the menu. And paired with warm pot no. 51 — a soup of intense white, beef-bone stock packed with the house-sliced lamb, tofu, thin noodles, and the delightful tang of three week-aged house-pickled cabbage — it makes a satisfying dinner for two.

Of course, Old Mandarin Islamic offers a full menu of more than 150 dishes, including all manner of chicken, mu shu this and that, shrimp, noodles, fried rice, etc. But Li mostly serves the aforementioned half-dozen house specialties over and over again. "Some American people come in and order that stuff, and we'll serve them, but it's not typical," he says.

It's often easy to overlook dessert in a Chinese restaurant if you're not a fan of sweet bean paste and the like, but Li insists that I try the fried sweet cake (zhagao) from the dim sum menu, and I have to admit I share his exuberance. The best thing to do to mochi (pounded rice dough) is to deep-fry it quickly and coat it with sugar, right? Sort of like a Mandarin doughnut? And the only way to top that is to have it stuffed with 12 ingredients — all of which Li won't reveal, but I know there are at least pine nuts, raisins, and sesame seeds in a bean-paste base. This is yet another mystery to savor as it unfolds — gooey and warm, familiar yet exotic, and perfect for a rainy night. ♦

Old Mandarin Islamic Restaurant. 3132 Vicente (at 43rd Ave.), S.F. (415) 564-3481. Wed. and Fri.-Mon., 11:30 a.m.-9:30 p.m.; Tues. and Thurs., 5:30-9:30 p.m. Takeout available. Visa. Wheelchair accessible.

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FOOD & DRINK

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (P.R.), Karen Solomon (K.S.), or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
€ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Woodward's Garden defies its under-the-freeway setting with a seasonal, reasonably priced California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (P.R., 3/05) 1700 Mission (at Duboce), S.F. 621-7122. California, D, \$\$, MC/V.

Recently reviewed

Acquerello reminds us that the Italians, like the French, have a high cuisine — sophisticated and earthy and offered in a onetime chapel with exposed rafters and sumptuous fabrics on the banquettes. Service is as knowledgeable and civilized as at any restaurant in the city. (P.R., 3/05) 1722 Sacramento (at Polk), S.F. 567-5432. Italian, \$\$\$, D, AE/DS/MC/V.

Fleur de Lys gives its haute French cuisine a certain California whimsy in a setting that could be the world's most luxurious tent. There is a vegetarian tasting menu and an extensive, remarkably pricey wine list. (P.R., 2/05) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.

Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (P.R., 2/05) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

On the cheap: rampant heterosexuality

Ella's serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. (Staff) 500 Presidio (at California), S.F. 441-5669. American, B/BR/L/D, \$, AE/MC/V.

Frankie's Bohemian Cafe has Pilsener Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant, Pacific Heights, het. Follow the

crowd and stick with the burgers. (P.R., 2/05) 1682 Divisadero (at Pine), S.F. 921-4725. Czech/American, L/D, \$, AE/MC/V.

Tia Margarita is an old-style Mexican restaurant with big servings and big flavor. Go hungry. (P.R., 4/03) 300 19th Ave. (at Clement), S.F. 752-9274. Mexican, D, \$, MC/V.

Downtown, Embarcadero

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid. (Staff) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Boulevard runs with ethereal smoothness — you are cosseted as if at a chic private party — but despite much fame the place retains its brasserie trappings and joyous energy. (P.R., 12/03) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Brindisi Cucina di Mare cooks seafood the south-Italian way, and that means many, many ways, with many, many sorts of seafood. (P.R., 4/04) 88 Belden Pl. (at Pine), S.F. 593-8000. Italian/seafood, L/D, \$\$, AE/MC/V.

The Mandarin, though a Gen Xer by birth and a longtime resident of touristy Ghirardelli Square, still offers a matchlessly elegant experience in Chinese fine dining. A surprising number of genuinely spicy dishes; superior service; wine emphasized over beer. (P.R., 9/04) 900 North Point (at Polk, in Ghirardelli Square), S.F. Chinese, L/D, \$\$, AE/DC/DS/MC/V.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Dalla Torre is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (Staff) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic seen-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway (at Kearny), S.F. 982-6223. Mediterranean, L/D, \$\$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, €.

Jitney's Bar and Grill brings the cheer of a diner and the style of a bistro to the old Black Cat space. Addictive house-made pota- to chips; immense retro desserts. (P.R., 11/03) 501 Broadway (at Kearny), S.F. 982-5299. American, L/D, \$\$, AE/MC/V.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolatey undertone. (Staff) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

Michelangelo Cafe There's always a line out-

side this quintessential North Beach restaurant, but it's well worth the sidewalk wait for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$\$.

Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton (at Union), S.F. 989-7800.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charles Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V.

Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (P.R., 9/01) 943 Columbus (at Lombard), S.F. 928-5404. Mexican, L/D, € AE/MC/V.

Rose Pistola At the lively and upscale Rose Pistola, Italian is the cuisine on the table. There's plenty to choose from on this extensive menu — from small tapaslike treats like house-cured fish or goat cheese and bresola crostini to roasted quail and crackling-crusted shrimp pizza. (Staff) 532 Columbus (at Green), S.F. 399-0499. Italian, L/D, \$\$, AE/DC/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (P.R., 8/03) 1707 Powell (at Union), S.F. 982-8123. Italian, \$\$, L/D, MC/V.

SoMa

The Butler and the Chef brings a taste of Parisian cafe society — complete with pâtés, cornichons, and croques monsieurs — to sunny South Park. (P.R., 5/04) 155A South Park (near Third St.), S.F. French, B/L/D, \$, AE/DC/DS/MC/V.

Fringale still satisfies the urge to eat in true French bistro style, with Basque flourishes. The paella roll is a small masterpiece of food narrative; the frittes are superior. (P.R., 7/04) 570 Fourth St. (at Brannan), S.F. 543-0573. French/Basque, L/D, \$\$, AE/MC/V.

LJ's Martini Bar and Grill sits on the second floor of the urban mall we know as Metreon, but its menu of American favorites and international alternatives is stylishly executed and reasonably priced in a sophisticated environment. For lunch, sit on the sunny terrace. (P.R., 9/04) 101 Fourth St. (at Mission), S.F. 369-6114. American, L/D, \$\$, AE/DS/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable flavors here: corn kernels steeped in vanilla, lightly grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. And for those weekday take-out lunches, there's **Maya (Next Door)**, a taqueria that operates to the left of the host's podium. (P.R., 8/04) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic. Jaywalk with care. (P.R., 6/04) 937 Harrison (at Fifth St.), S.F. 278-0480. Peruvian, L/D, \$\$, AE/MC/V.

Oola gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (P.R., 10/04) California, D, \$\$, AE/MC/V.

Patisserie Cafe continues to be an island of civilization in rapidly civilizing South of

FOOD & DRINK

Market. The food is now inflected with Arabic influences; the pastry selection is large and seductive. (P.R., 1/05) 1155 Folsom (at Eighth St.), S.F. 703-0557. **California/Middle Eastern, BR/L/D, \$\$, AE/DC/DS/MC/V.**

Town Hall offers the lusty American cooking of the Rosenthal brothers in an elegantly spare, New England-ish setting. There is a large communal table for seat-of-the-pants types or those who like their conviviality to have a faintly medieval air. (P.R., 12/03) 342 Howard (at Fremont), S.F. 908-3900. **American, L/D, \$\$, AE/MC/V.**

Nob Hill, Russian Hill

Bacio offers homey, traditional Italian dishes in a charmingly cozy, rustic space. Service can be slow. (P.R., 1/05) 835 Hyde (at Sutter), S.F. 292-7999. **Italian, L/D, \$\$, AE/MC/V.**

Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (P.R., 8/03) 2323 Van Ness (at Green), S.F. 885-6116. **Swiss, \$\$, D, AE/DC/DS/MC/V.**

Ruth's Chris Steakhouse brings on the lipids in a big, big way — even the salads are well marbled — but if you're not worried about fat, you'll find the food to be quite tasty, the mood soothingly refined. (P.R., 11/02) 1601 Van Ness (at California), S.F. 673-0557. **Steak, D, \$\$\$, AE/CB/DC/DS/MC/V.**

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. **Tapas, D, \$\$, DISC/MC/V.**

Civic Center, Tenderloin

Indigo serves up good California cuisine in a pleasantly stylish setting. A great pre-symphony choice. (Staff) 687 McAllister (at Gough), S.F. 673-9353. **California, D, \$\$, AE/MC/V.**

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardine's cooking. The best dishes are unforgettable. (Staff) 300 Grove (at Franklin), S.F. 861-5555. **California, D, \$\$\$, AE/DC/DS/MC/V.**

Olive might look like a tapas bar, but what you want are the thin-crust pizzas, the simpler the toppings the better. The small plates offer eclectic pleasures, especially the Tuscan pâté and beef satay with peanut sauce. (Staff) 743 Larkin (at O'Farrell), S.F. 776-9814. **Pizza/eclectic, D, \$, AE/DS/MC/V.**

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (P.R., 9/04) 1075 Sutter (at Larkin), S.F. 345-9547. **Arabic/fusion, B/BR/D, \$\$, AE/DS/MC/V.**

Hayes Valley

Bistro Clovis feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (Staff) 1596 Market (at Page), S.F. 864-0231. **French, L/D, D, \$\$, AE/DC/DS/MC/V.**

Espetus means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meats, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (P.R., 3/04) 1686 Market (at Gough), S.F. 552-8792. **Brazilian, L/D, \$\$\$, MC/V.**

Tandoori Grill is a lovely setting of brick and wood in which to enjoy a buffet lunch or a South Asian dinner served from pots of hammered copper. (P.R., 10/03) 602 Hayes (at Laguna), S.F. 241-1900. **Indian/Pakistani, L/D, \$, AE/DS/MC/V.**

Castro, Noe Valley, Glen Park

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American

1. Marie Sharp's habanero pepper sauce, from Belize
2. A fish taco and a glass of Las Brisas, Mijita
3. Orzo in lemon-Parmesan cream sauce
4. Crispy sage leaves, Jack Falstaff
5. Domaine des Baumard, Savennières, 1999

menu with plenty of sly twists. (Staff) 683 Chenery (at Diamond), S.F. 337-8537. **American, D, \$\$, MC/V.**

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (P.R., 9/04) 4288 24th St. (at Douglass), S.F. 821-7652. **American, D, \$\$, AE/MC/V.**

Home sounds homey, and it is, at least food-wise: first-rate pot roast, macaroni and cheese, broccoli with white cheddar cheese sauce; the occasional dressier dish. The crowd has a strong clubland look. (Staff) 2100 Market (at Church), S.F. 503-0333. **New American, D, \$, AE/MC/V.**

Los Flamingos mingles Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (P.R., 11/04) 151 Noe (at Henry), S.F. 252-7450. **Cuban/Mexican, BR/D, \$, AE/DC/DS/MC/V.**

Lucky Time drifts happily between the foods of Vietnam and China. Low prices, fast service, reasonably nice decor, location vastly convenient to public transport. (P.R., 3/05) 708 14th St., S.F. 861-2682. **Vietnamese/Chinese, L/D, \$, MC/V.**

Repastoria Satyricon has the look of old San Francisco and the food of today's Rome — sophisticated and simple in the best Italian tradition. (P.R., 12/04) 2251 Market (at Noe), S.F. 565-0733. **Italian/Roman, BR/L/D, \$\$, AE/MC/V.**

Samovar Tea Lounge has tea — of course, and of many, many kinds — but also food to go with your tea, and a gorgeous setting of fluttering fabrics to enjoy it all in. A world of tea culture. (P.R., 9/03) 498 Sanchez (at 18th St.), S.F. 626-4700. **Eclectic, B/L/D, \$, AE/MC/V.**

Thai Chef joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in meatless guise. (P.R., 3/05) 4133 18th St. (at Collingwood), S.F. 551-CHER Thai, L/D, \$, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (Staff) 803 Fillmore (at Grove), S.F. 440-2828. **Seafood, D, \$, MC/V.**

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (Staff) 1607 Haight (at Clayton), S.F. 701-9301. **California, L/D, \$, MC/V.**

Brother-in-Laws Bar-B-Que always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. **Barbecue, L/D, \$.**

Hukilau brings a dash of Big Island conviviality — and Big Island (i.e., big) portions — to a wind- and traffic-swept corner of the big city. Spam, too, if you want it. (P.R., 2/03) 5 Masonic (at Geary), S.F. 921-6242. **Hawaiian/American, BR/L/D, \$, MC/V.**

Maroc feels loungey in a dim, hip way, and the range of north African plates can be

Continued on page 34

the blender

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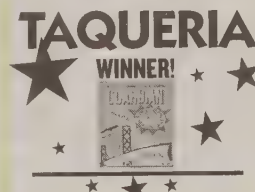
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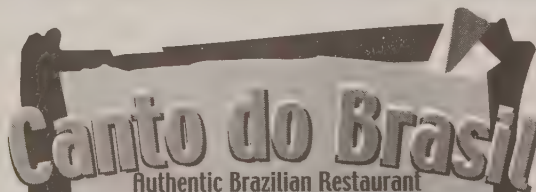
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FOOD & DRINK

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From page 33

ordered in versions small or large, depending on the size and inclinations of your party. Especially good: Moroccan seafood cigars. (P.R., 3/05) 1725 Haight (at Shrader), S.F. 387-8845. Moroccan, BR/D, \$, AE/DC/DS/MC/V.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (P.R., 12/04) 400 Haight (at Webster), S.F. 552-8309. Indian/Pakistani, L/D, \$, MC/V. **Yunza Restaurant** proves that there's plenty of rich culinary territory between Mexico and Brazil. Excellent arepas. (P.R., 4/04) 1109 Fillmore (at Golden Gate), S.F. South American, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Alma means "soul," and that's what chef-owner Johnny Alamilla brings to his nuevo Latino menu. From feijoa to seviehe to black cod roasted in a banana leaf, the food is unforgettable. (Staff) 1101 Valencia (at 22nd St.), S.F. 401-8959. Nuevo Latino, D, \$\$, MC/V.

Angkor Borei Nicely presented smallish portions of real good food, friendly service, and excellent atmosphere way down on Mission Street. (Staff) 3471 Mission (at Cortland), S.F. 550-8417. Cambodian, L/D, \$, AE/DISC/MC/V.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (Staff) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Cafe Bella Vista brings a stylish touch of Cataluña to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (P.R., 6/04) 2598 Harrison (at 22nd St.), S.F. 641-6195. Spanish, B/BR/L/D, \$, AE/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (Staff) 3228 16th St. (at Guerrero), 861-3899. Italian, D, \$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (Staff) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (P.R., 8/04) 615 Cortland (at Anderson), S.F. 647-0118. Vegetarian, BR/D, \$\$, MC/V.

La Luna gives its fine nuevo Latino cuisine a distinctly Argentine spin. The Parrillada (for two) is more than enough to satiate even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (Staff) 3126 24th St. (at Shotwell), S.F. 282-7110. Nuevo Latino, D, \$\$, MC/V.

Maharaja offers romantically half-lit pastels and great spicy food, including a fine chicken tikka masala and a dish of lamb chunks in dal. Lunch forgoes the usual steam-table buffet in favor of set specials, as in a Chinese place. (Staff) 525 Valencia (at 16th St.), S.F. 552-7901. Indian, L/D, \$, MC/V.

Oxygen Bar Sake and Sushi Lounge is indeed heavily oxygenated, with tubes popping out of the walls like strange urban mushrooms, but the hipster sushi is worthy of the hipster clientele. Beware the demon tears roll: habanero chilis make it as hot as advertised. (P.R., 5/04) 795 Valencia (at 19th St.), S.F. 255-2102. Japanese/sushi, D, \$\$, MC/V. **Rambias** resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamares a la plancha to crisp potato cubes bathed in a

vivid red-pepper sauce. (Staff) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (Staff) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Slow Club still has a speakeasy charm, and the Italian cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (P.R., 1/05) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773; 3211 Mission (at Valencia), S.F. 550-1414. Mexican, L/D, \$.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. (Staff) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

Vogalonga Trattoria continues a tradition of excellent rustic cooking in a setting of cozy warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (P.R., 11/02) 3234 22nd St. (at Bartlett), S.F. 642-0298. Italian, D, \$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite *Cabaret* edge. (Staff) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watercress succeeds Watergate — the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (P.R., 12/03) 1152 Valencia (at 23rd St.), S.F. 648-0000. Fusion, D, \$, AE/DC/MC/V.

Wildie Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortably homo-inflected environment. Wildie witticisms adorn the walls. (P.R., 9/03) 1900 Folsom (at 15th St.), S.F. 621-7145. Irish/pub, L/D, \$, MC/V.

Marina, Pacific Heights, Laurel Heights

A16 refers to an Italian highway near Naples, and the food (in the old Zinzino space) is stylishly Neapolitan — lots of interesting pizzas, along with other treats from the wood-burning oven. (P.R., 3/04) 2355 Chestnut (at Scott), S.F. Italian, L/BR/D, \$\$, AE/MC/V.

Betelnut Peiju Wu is a pan-Asian version of a tapas bar, drawing a sleek postcollegiate crowd with its wide assortment of dumplings, noodles, soups, and snacks. (Staff) 2030 Union (at Buchanan), S.F. 929-8855. Asian, L/D, \$\$, MC/V.

Bistro Aix Elegant patio dining is tucked away on a precious tree-lined Marina stretch. Locals flock for cracker crust pizzas, crispy roast chicken, and moderately priced pastas made by people who respect fresh ingredients. (K.S., 10/04) 3340 Steiner, S.F. 202-0100. California, D, \$\$, MC/V.

Harris' Restaurant is a timeless temple to beef, which appears most memorably as slices of rib roast, but in other ways too. Uncheap. (P.R., 5/04) 2100 Van Ness (at Pacific), S.F. 673-1888. Steakhouse/American, D, \$\$\$, AE/DC/DS/MC/V.

Leitita's has claimed the old Alta Plaza space and dispensed with the huge cruise mirror. The Mexican standards are pretty good and still pricey, though they don't seem quite as dear in Pacific Heights as they did in the Castro. (P.R., 6/04) 2301 Fillmore (at Clay), S.F. 922-1722. Mexican, L/D, \$\$, AE/MC/V. **Quince** doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty new American.

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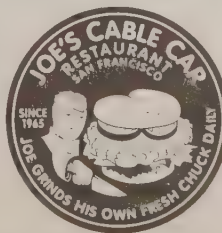
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Still, it's an appealing place to meet. (P.R., 7/04) 1701 Octavia (at Bush), S.F. 775-8500. California, D, \$\$\$, AE/MC/V.

Rigolo combines the best of Pascal Rigo's boulangeries — including the spectacular breads — with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (P.R., 1/05) 3465 California (at Laurel), S.F. 876-7777. California/Mediterranean, B/L/D, \$, MC/V.

Taste of the Himalayas is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (P.R., 10/04) 2420 Lombard (at Scott), S.F. 674-9898. Nepalese/Tibetan, L/D, \$, AE/DC/DS/MC/V.

Sunset

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant, pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (P.R., 3/04) 60 West Portal (at Vincente), S.F. 564-4006. Turkish, L/D, \$, MC/V.

Cafe for All Seasons reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (Staff) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Chouchou Patisserie Artisanale and French Bistro is the place to go for pastry, whether you like it as an edible cap on your pot pies or as a crust beneath your fruit or chocolate tarts. French standards — charcuterie, onion soup — are executed with verve. (P.R., 12/03) 400 Dewey (at Laguna Honda), S.F. 242-0960. French, L/D, \$\$, MC/V.

Foggy Bottom Cafe is all about the mezzanine, which has a dining-car coziness and is a good place to enjoy straightforward California bistro cooking. (P.R., 12/04) 712 Irving (at Eighth Ave.), S.F. 504-8500. California, BR/L/D, \$, MC/V.

Mamee Thai A friendly, low-key neighborhood restaurant — now in two neighborhoods — that just happens to serve some of the best Thai food in town. (P.R., 1/04) 2225 Irving (at 23rd Ave.), S.F. 665-9500; 1243 Ninth Ave. (at Lincoln), S.F. 731-9999. Thai, L/D, \$, AE/MC/V.

Sea Breeze Cafe looks like a dive, but the California cooking is elevated, literally and figuratively. Lots of witty salads, a rum-rich crème brûlée. (P.R., 4/03) 3940 Judah (at 44th Ave.), S.F. 242-6022. California, BR/L/D, \$\$, MC/V.

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (P.R., 8/04) 4041 Judah (at 46th Ave.), S.F. 566-5311. Thai, L/D, \$, MC/V.

Richmond

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulates for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (Staff) 5800 Geary (at 22nd Ave.), S.F. 752-2222. Moroccan, D, \$\$, AE/MC/V.

Bistro Clement is all about the French bistro staples, from fish soup to steak frites to country paté to salade niçoise. A lovely garden in the rear. (P.R., 8/04) 127 Clement (at Second Ave.), S.F. 387-6966. French, L/D, \$\$, MC/V.

Blue Fin Sushi does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar, Prime Time, where you can enjoy nigiri and cheeseburgers. Lots of imaginative, Japanese-style cooked dishes. (P.R., 3/05) 1814 Clement (at 19th Ave.), S.F. 487-2441. Sushi/American, D, \$\$, MC/V.

Katia's, A Russian Tea Room evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crimean port is served in a tiny glass shaped like a Cossack boot. (P.R., 12/04) 600 Fifth Ave. (at Balboa), S.F. 668-9292. Russian, L/D, \$\$, AE/CB/DC/DS/MC/V.

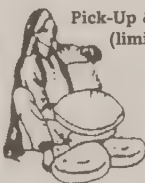
Pachi's brings sophisticated Peruvian cooking to outer Clement. The menu includes a few Spanish dishes such as paella, but the food in the main emphasizes those longtime Peruvian

Continued on page 37

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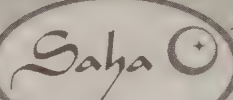


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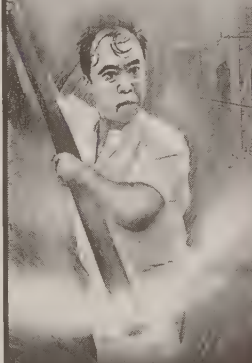
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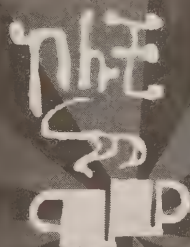
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FOOD & DRINK

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From page 35

staples, seafood and the potato, each in a variety of guises and subtly spiced. The setting is handsome, though on the spare side of spare. (P.R., 2/05) 1801 Clement (at 19th Ave.), S.F. 422-0502. Peruvian, BR/D, \$\$, AE/DC/DS/MC/V.

Pizzetta 211 practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (P.R., 2/04) 211 23rd Ave. (at California), S.F. 379-9880. Pizza/Italian, L/D, \$.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (Staff) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Bayview, Hunters Point, and south

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

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Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

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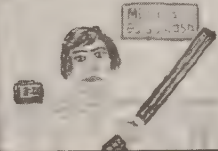
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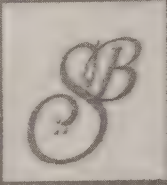
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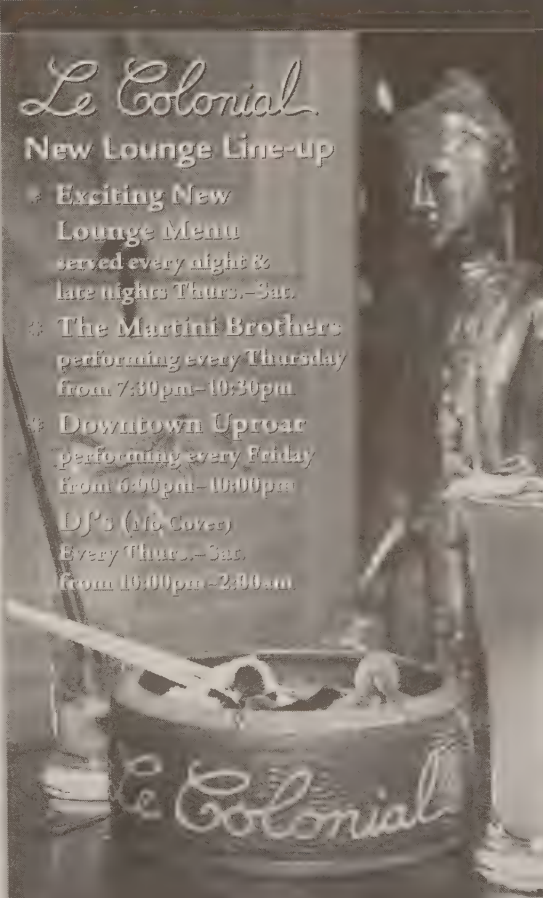
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Reinventing the world

Guantanamo: Honor Bound to Defend Freedom and One Big Lie take aim at Bush's sham theater and real human rights abuses. By Robert Avila

It didn't quite have the mass appeal of President Top Gun's aircraft carrier strut after the U.S. invasion of Iraq, but the appalling Schiavo circus still reaffirmed the U.S. government's reputation as the worst publicly subsidized theater on the planet.

It's hardly surprising. Those who rule rely heavily on drama — taxpayer-sponsored spectacles and blood-pumping story lines that flood and fixate the media. This, of course, ensures the bleary eye of the theoretical "informed citizen" stays anywhere but on the ball. And so, despite sinking opinion polls and rising bullshit meters, demagogues great and small continued last week to absent themselves, and distract as many others as possible, from the urgent human needs of the hour (or what's left of it) to take up the matter of a long-brain-dead Floridian. War, poverty, famine, global warming, health care — take your pick — these were trifles left to continue boiling over on the back burner and the back pages. That's not to mention (definitely not) the criminal catastrophes spawned by team Bush and its corporate sponsors, who quietly continue to draw in their perils.

On the assumption that those who wish to change the world must first honestly represent it, British journalist Victoria Brittain and South African-born British novelist Gillian Slovo have taken action, moving one of the most pressing issues of the day beyond the crowded margins of the frenzy-friendly news media and onto center stage. The West Coast premiere of their documentary drama, *Guantanamo: Honor Bound to Defend Freedom*, which comes courtesy of Brava Theater Center and on the heels of successful London and New York runs, cobbles together the verbatim testimonies of four British detainees at the infamous island base, their family members and attorneys, and key public officials (including the egregious Donald Rumsfeld), all in a steadily absorbing face-to-face with the audience.

Journalism and art may have fundamentally little in common, but in opposing power both seek to expose the lies that shield it; on this score they come together fairly compellingly in *Guantanamo*. The play's deliberately measured unfolding (in interwoven monologues delivered by an expert San Francisco-New York cast, joined on opening night by actor and activist Danny Glover) contrasts starkly with the sensationalist tone of most corporate media. And yet, framed by the eight-by-eight cages and notorious orange jumpsuits of Bush's "detainees" (the preferred extralegal obfuscation for the more than 500 prisoners held without charges at the military's Cuban base), the stories patiently convey in simple human terms the devastating personal and social consequences of unchecked power. Indeed, since its London premiere more than a year ago, the ongoing revelations of pervasive torture, kidnapping, and other human rights abuses condoned at the highest levels of government — as well as the emerging picture of a worldwide network of secret U.S. detention centers — have only increased the significance of the precedent set at Guantanamo Bay.

Guantanamo's material is slightly uneven and not as well-rounded as it could be, and the play shares some of the weaknesses of the docudrama form, a subcategory of the "issue play." Nevertheless, its implicit strength and justification are straightforward: what the administration and media would obscure, *Guantanamo* puts starkly onstage; what the former demonizes, the latter restores to human dimensions. "We read, we watch, we hear about atrocities — we know what man's inhu-



Dim Rummy: Donald Rumsfeld (Robert Langdon Lloyd) is portrayed with Strangelovian black humor in *Guantanamo: Honor Bound to Defend Freedom*.

manity to man consists of," says attorney Gareth Peirce (Julia Brothers), as if explaining the impetus of the play, "but we don't sufficiently register it.... How do ordinary words tell it?" It begins unassumingly but affectingly with the familial backstories provided by the brother of one detainee and the father of another (played, respectively, by the equally excellent Ramsey Faragallah and Harsh Nayyar). Ironically, as enjoyable as Rumsfeld's rabid, evasive, and muddled remarks to the press are here (especially as delivered, with a touch of Strangelovian black humor, by the fine Robert Langdon Lloyd), the sober, life-size context makes him almost seem like agitprop's representative villain, a cipher, rather than the deeply culpable, dangerous man he is.

Perhaps the most striking message to emerge from *Guantanamo* is about language, not just as a metaphorical battlefield but also as a central component of the organized crime that goes on under the rubrics of foreign policy and national security. When a rash of attempted suicides among Guantanamo detainees made for bad publicity, legal advocate Clive Smith (Joris Stuyck) notes, the military merely classified them under a new term, and they miraculously appeared to cease. Elsewhere, detainee Jamal al-Harith (Dion Graham) recounts the harmless-sounding euphemisms that masked the military's brutal interrogation sessions: "They use words, but there's evil behind it, man. There's malice." There's also an unprecedented expansion of state power, according to attorney Greg Powell (Steven Crossley), who dwells ominously on the totalitarian implications of the legal precedents set by the extralegal actions of the United States and United Kingdom under the cover of a war on terror. Such precedents "slightly reinvent the world," Powell warns, so that "effectively you have this fantastic level of social control by some individuals inside the community."

An almost incidental but telling expression of that level of social control is the enormous security cordon extending for miles around George W. wherever he

travels, bringing normal life and activity to a halt in all directions, clearing from his sight anything but the preapproved images and supporters, making temporary ghost towns of large swaths of bustling modern cities, and so on. It must make Bush (already styled God's right-hand man) feel a bit like a god himself.

Call it a gray area, one explored by another play with truth-telling and the problem of power at its core. *One Big Lie*, a word-dazzled, politically savvy new musical by Liz Duffy Adams and composer David Rhodes, couldn't be further from docudrama — its characters include a set of extravagant, dangerously bored gods and three mortal but perennially reincarnated siblings menaced across millennia by their heartless supernatural superiors. Nonetheless many of *Guantanamo*'s themes (including, obliquely, Guantanamo Bay itself) resonate here in a new, expansive key. A cleverly satirical if occasionally sluggish take on the idealization and reverence for power in the minds of its victims, *One Big Lie* is a deadly serious frolic with a wary eye on the immediate future.

Adroitly helmed by Rebecca Novick, artistic director of Crowded Fire (the play's coproducer with Playwrights Foundation), *One Big Lie* comes off as the respectable *Guantanamo*'s offbeat anarchist cousin. Set on a mostly bare, tiered stage under a mock proscenium arch, the story traverses three time periods, opening on a mythical pastoral age where two sisters and their brother toil in their field and romp in the nearby woods, making ideal game for sporting gods.

The gods take various forms over time, but their actions remain the same: they take, invade, destroy. As the succinctly named Pow (Paul Lancour) pulls his human quarry around on a leash, a brutal image of rape and conquest shatters the whimsy of the surrounding scenes. In the language and metaphor of a patriarchal culture, this would seem the operative generated image of totalitarian control. Indeed, as a theatrical transposition, it is as literal and symbolic as the image it replaces: Pfc. Lynndie England's leashing of a naked Iraqi man in the dungeons of Abu Ghraib, a now iconic photo that starkly if inadvertently revealed the true meaning of Bush's war.

In fact, the fight over the late Terri Schiavo's body did mean something, for all the political cover it offered as mere distraction. Like Adams's rapacious gods, enjoying and demanding absolute control over human beings, those forces now simultaneously waging war and "valuing" life are more consistent than one might first admit.

The precedent set by Guantanamo and indefinite detentions — which places the U.S. executive branch above the law, and the liberty of every person at the president's pleasure — hasn't gone unchallenged. The producers of *Guantanamo* have been compromising their efforts with the civil rights organizations — notably the Center for Constitutional Rights (the first to stand up to the Bush power grab) — that have litigated back a few steps the Bush administration's bold autocratic leap forward. Not that anyone thinks the fight is anywhere near over. ♦

'*Guantanamo: Honor Bound to Defend Freedom*' runs through April 24. Wed.-Sun., 8 p.m. (also Sun., 3 p.m.), Brava Theater Center, 2789 24th St., S.F. \$20-\$65. (415) 647-2822, www.bravatheater.org.

'*One Big Lie*' runs through April 16. Thurs.-Sat. and Sun./10, 8 p.m., Exit Theatre, 156 Eddy, S.F. \$15-\$25. (415) 675-5995, www.crowdedfire.org.

The upside of danger

Adventure rules in *Dust to Glory* and *Sahara*.

By Cheryl Eddy



Air-do-well: A motorcyclist takes flight in Dana Brown's *Dust to Glory*.

As Dana Brown's *Dust to Glory* vividly illustrates, the Baja 1000 — the world's longest nonstop, point-to-point race — is laced with peril. Excessive peril. The kind that comes around when a souped-up trophy truck bursts into flames, or a solitary motorcyclist takes a nosedive in the dark. According to Brown, who provides the film's lively narration, the Baja 1000 is "like being in a 24-hour plane crash." The terrain is as unpredictable as the local Mexican law enforcement; the vehicles, and frequently their drivers, take vicious beatings; and the main objective for most entrants is not to win but simply to finish, preferably without serious injury and within the 40-hour time limit.

Clearly, a race this ridiculous — a long-standing Baja, California, tradition, dreamed up in the late 1960s by a group of thrill-seeking easy riders — attracts a huge assortment of off-road warriors. Brown (*Step into Liquid*) zeroes in on some of the bigger names in the 2003 competition, officially dubbed the Tecate SCORE Baja 1000: NASCAR driver Robbie Gordon, perennial champ Johnny Campbell, and gonzo motorcyclist Mike "Mouse" McCoy, a *Dust to Glory* coproducer whose perspective is captured through one of the doc's many pint-size high-def cameras. This kind of close-up action contrasts with *Dust to Glory*'s sweeping helicopter footage, shot on 35mm film and memorably employed to observe drivers plowing through clouds of treacherous silt ("like bottomless talcum powder," Brown says), as well as a breathtaking duel between two front-runners waged along Baja's pristine, exceptionally cinematic shoreline.

Since it'd be almost too exhaust-

ing to watch an entire movie shot at daredevil speed (*Viva Knievell* excepted, of course), Brown wisely widens his focus, darting away from the burnin' rubber to profile not just the contest's more colorful characters (including a family whose multigenerational participation reaches near-dynastic proportions and a determined pair of underdogs piloting an unmodified, old-school VW Beetle) but nonracers whose contributions add to the experience. There's grand marshal Mario Andretti, having a blast among his maximum-velocity brethren; the event's head of communication, known as "the Weatherman," who scales a nearby peak with a transmitter and radios in emergencies as they arise; and a local who happens to live along the Baja 1000 route, surrounded by art created using discarded beer cans and auto parts. Surveying the scene, Brown reflects, "Baja is a place between the Old West and the *Twilight Zone*."

Brown, who's also *Dust to Glory*'s writer and editor, draws on his surf movie background (his father is Bruce "Endless Summer" Brown) to bring *Dust to Glory* a certain Zen flair. While he clearly takes great delight in filming cars soaring over bumps in the road, he's also fascinated by what motivates his subjects; everyone, even the million-dollar buggie drivers with corporate sponsorship, views the Baja 1000 with adrenaline-infused emotion that borders on religious devotion. Brown's observations occasionally sail into the mystic ("For a motorcyclist to fully compete, he has to hurl himself into the void"), but it's hard not to agree after seeing what these extremists go through — McCoy in particular (three words: high pain threshold). Ultimately, *Dust to Glory* suggests the most difficult challenge

for the Baja 1000 faithful is not the race but the fact that it — "life is slo-mo after Baja" — must inevitably end.

And for desert

Assured of its place in the gossip pantheon as the film that brought Matthew McConaughey together with Penélope Cruz — they're still dating, right? — *Sahara* takes an enjoyable dive into the fictional side of wild-eyed adventuring. Directed by Breck Eisner (whose father is Michael "Disney" Eisner) from the Clive Cussler novel, *Sahara* casts McConaughey as Dirk Pitt, an Indiana Jones-ish treasure hunter (that's literally his day job) obsessed with locating a Civil War "ghost ship" that might be lurking somewhere in West Africa.

The suspension of disbelief continues when Cruz appears as Dr. Eva Rojas, a World Health Organization doctor convinced she's stumbled on a plague outbreak. No spoilers here: Eva's and Dirk's quests are mysteriously linked; the French guy (*The Matrix*'s Lambert Wilson) is evil; Dirk's sidekick Al (Steve Zahn) tosses forth wisecracks galore; and before *Sahara* concludes, camels are ridden, bullets are dodged, and a global catastrophe is narrowly averted. Less predictably, William H. Macy has some fun as an ex-military big shot who's now Dirk and Al's exasperated boss. *Sahara* is big, silly, and eager to please (if maybe a little overgenerous with the classic rock); its popcorny presence is fair warning to all that 2005's summer-movie season is poised for imminent attack. ♦

'*Dust to Glory*' and '*Sahara*' both open Fri/8 at Bay Area theaters. See Movie Clock, in Film listings, for show times.

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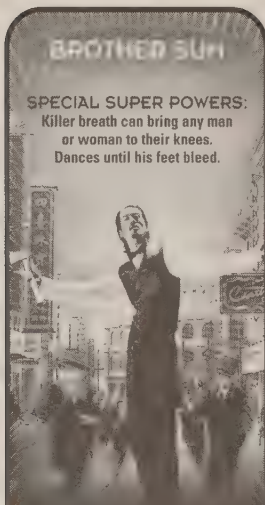
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film

Different strokes

We like to look — at Wong Kar Wai's exquisite "Hand" job in *Eros*.
By Kimberly Chun

Eros: Greek mythology viewed him as a troublesome imp otherwise known as Cupid, while for moderns, he signifies that fuzzy, funky, far-from-immaculate conception of love and sex. Plato saw him as embodying the creative impulse with a certain sensual kick, though Google has a completely different take, defining the scamp as the acronym for the U.S. Geological Survey's Earth Resources Observation Systems center, and a "small, secure, real-time operating system that provides orthogonal persistence."

So it follows that *Eros* — a multinational compendium of medium-length films conceived by Michelangelo Antonioni's producer, Stephane Tchah Gadjeff, as a two-handed tribute to the octogenarian director by self-confessed acolytes Wong Kar Wai and Steven Soderbergh — demonstrates that it takes all kinds. The coupling of creativity and desire is the focal point, although, unfortunately, here it's also predictably entwined with hetero desire, and, yawn, girlie nudity — and admittedly anything short of an on-screen coupling involving this omnibus's odd filmmaking troika will probably fail to satisfy San Francisco's progressively, polymorphously perverse audiences.

Still, each part of *Eros* speaks volumes about the individual filmmakers. One, maestro Michelangelo, is now clearly happy just to connect the dots between his oeuvre and his libido. He phones in the so-called poetry with "The Dangerous Thread of Things," an unintentionally self-parodic meditation on male-female miscommunication, bad dubbing, and the existential dilemmas of the rich and full-bodied — and those happen to involve horse ownership, beachfront property, Italian sports cars, and breasts. Lots of breasts. You wonder whether the elderly Antonioni is returning to a childlike adoration of the udder — or least looking to pick up some of the viewers left stranded by the passing of Russ Meyer.

Beyond the valley of the mondo Michelangelo, another auteur, Soderbergh, is content to almost completely bypass the sticky subjects of love and lust, and instead take refuge in the yuks of psychoanalysis. Is this so surprising from the man who made *Sex, Lies, and Videotape*? Soderbergh is less directly interested in Greco-Roman grappling and mammaries — despite the obligatory '50s nudie cutie — in his "Equilibrium" than in milking lite humor from a shrink skit with Robert Downey Jr. and Alan Arkin that's almost comically amateurish. There are more genuine chuckles and a greater erotic charge — as well as firearm discharge — in Arkin's scenes with Peter Falk in *The In-Laws* than in Soderbergh's 26-minutes-plus exercise in insomnia relief.

Love-him-or-hate-him Wong is the only director who seems to have a, ahem, grasp of the concept. His sumptuous "The Hand" not only made Nicole Kidman swoon, drawing her into his next leisurely, cinematic sortie, but also provides the somewhat-on-screen sexual consummation in *The Mood for Love* fans have been waiting for. That 2000 film delivered a slow, steamy, and sensual build, and absolutely no on-screen release, working an emotionally obsessive loop of seemingly random images of actors Maggie Cheung and Tony Leung strolling halls and streets, ascending and descending staircases, and posing prettily in form-fitting cheongsams and beautifully cut suits.

Romantic love is all about tone, mood, and coloration, Wong seemed to posit, while everything else is reserved for suckers willing to suffer through lousy lays, morning-after breath, and cold, gray, flaccid reality. In *The Mood for Love*'s seductive yet clashing wallpaper patterns — like the mesmer-



Watch the hand: A courtesan (Gong Li) finds a direct line to the desire of a young tailor (Chang Chen) in Wong Kar Wai's "The Hand," one of three films in *Eros*.

izing floral and geometric prints on Cheung's frocks — visually mimicked its lovers' ritualistic routines, the formalized repetition of gestures that take on greater meaning over time, as the film unspools.

And "The Hand" picks up where *Mood* leaves off, as Gong Li's gorgeous yet housebound courtesan, Miss Hua, erotically imprints a young tailor, Zhang (Chang Chen), on a visit to her home for a dress-fitting. As the camera scans the apartment's hothouse mauve-and-green decor — its striped walls and protea bouquets make it seem like a Venus flytrap ready to spring — Zhang waits for Hua and listens to the sound of her lovemaking. Sizing him up as an innocent, the postcoital Hua quickly turns sex into a kind of whip, ordering him to take off his pants, her long neck resembling the stem of a blossom or a phallus. Placing her hands between his legs and contemptuously surmising that he's never touched a woman, so how could he possibly make clothes for the female body, the glamazon intones, "One day you'll become my tailor. Remember this feeling and you'll make me beautiful clothes."

So, oh yeah, he remembers, even as Hua snubs him, she grows ill, her clients fall away, and her circumstances grow dire, leading her to sell the exquisite gowns he takes pleasure in creating and grows to fetishize. It's telling that Wong began shooting his ambivalent yet altogether erotic episode in the midst of the SARS epidemic, as hands — conjuring associations with the "hand," or sensual properties, of a fabric, or the digits that become a delivery system of, and defense against, contagion or corruption — end up playing the final, crucial part in Hua and Zhang's last embrace of sex and death. Less imaginative, clinical types might complain that Wong reduces passion to fashion, but here, amid the stitches and giggles of *Eros*'s two other pieces, he makes a compelling case that they're sometimes irreducibly — or sublimely — cut from the same cloth. ♦

'Eros' opens Fri/8 at the Lumiere Theatre, 1572 California, S.F., and Act 1 and 2, 2128 Center, Berk. See Movie Clock, in Film listings, for show times.

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dance

Hot fusion

A new arts festival celebrates the Afro-Caribbean diaspora. By Rita Felciano

PHOTO BY ANDY MOSE



Tropic of dancers:
Arenas Dance Company performs *Yo soy Cuba*.

Leave it to the modest Dance Mission Theater to pull together the Cuba Caribe Festival of Dance, Music, and Theater. This first-annual event features four weeks of premiere performances, plus master classes, panel discussions, lectures, and a book signing with Ned Sublette, author of *Cuba and Its Music: From the First Drums to the Mambo*. While at first glance Cuba's influence on local culture may seem less than pronounced, many African Americans — particularly those of a certain generation — are fully aware and grateful that long before the '60s, Cuban music offered a valuable link to their own West African heritage.

"In the United States, slave owners didn't let the slaves play their drums; the connection to Africa was broken," choreographer José Francisco Barroso, who speaks about the Afro-Yoruban spiritual tradition as part of the festival, has said in the past. "In Cuba we had *cabildos*, places where the slaves met and danced. The *cabildos* let us keep our culture." Nowadays, Cuban dance is most strongly associated with the remarkable accomplishments of Cuban ballet dancers who have spread around the world — or with the kind of performing seen in shows like *Havana Night Club*, a recent Las Vegas attraction.

The Cuba Caribe Festival aims to tilt the balance toward a more realistic perspective on who dances what in Cuba. In some ways Dance Mission Theater is the logical place for such a festival. With its numerous salsa, rumba, *rueda*, Afro-Cuban folkloric, tap, and Latin cabaret classes, it has become a veritable center for the Afro-Caribbean diaspora. "Four of our instructors are Cuban," artistic director Krissy Keefer explained in a recent interview. "They all talked about putting on programs of their own, so we decided to combine resources." But Keefer had other motivations for taking a chance on this endeavor: education and the arts are her major passions, and — whatever the shortcomings of the current regime — Cuba excels at both. The country boasts a 98 percent literacy rate, and government support for the arts is strong.

During Cuba Caribe's first weekend, Keefer directs the premiere of *Dear Fidel* — not a love letter to the aging president, but rather a theatrical acknowledgment that the Bush-ites are not speaking for everybody in the United States. The work's genesis can be found in the Condoleezza Rice Senate confirmation hearings, during which the current secretary of state likened Fidel Castro to an international terrorist. "I am sure mistakes were made in Cuba," Keefer said. "But this is ridiculous." *Fidel*, which was written by Keefer, includes choreography by Jose Navarrete, video by Joe Williams, and live music by Lichi Fuentes.

Like Keefer, Susana Arenas Pedrosa and Ramón Ramos Alayo are storytellers. Last fall Arenas Pedrosa choreographed *Patakin*, a dance theater piece based on some of the hundreds of Yoruban fables that survived the voyage to the New World. Her latest, *Yo soy Cuba*, is an homage to the multiplicity of influences that make up Cuban dance and ritual. Alayo, who also dances with Robert Moses' Kin, presents two works with his four-year-old Alayo Dance Company. Reflecting his training in contemporary and traditional dance, *A Piece of White Cloth* aims to, in Alayo's words, "weave threads of modern, Cuban folkloric, and African dance" into an evocation of the ancestral and spiritual world. The company's other contribution, world premiere *La madre*, honors Alayo's mother; it's also a reflection on death and loss as mediated through dance, music, and theater. ♦

Cuba Caribe Festival of Dance, Music, and Theater runs through May 1. Dance Mission Theater, 3316 24th St., S.F. \$18-\$20. (415) 273-4633, www.dancemission.com. "Vamos Andar," featuring Dear Fidel, runs Fri/8-Sat/9, 8 p.m.; *Yo soy Cuba* runs April 15-16, 8 p.m., and April 17, 2 and 7 p.m.; *A Piece of White Cloth* runs April 22-23, 8 p.m., and April 24, 2 and 7 p.m.; *La madre* runs April 29-30, 8 p.m., and May 1, 2 and 7 p.m. See Stage listings for information on the book signing; go to Web site for information on other festival events.

Chubby-chasing and foot fetishes

The *Sex and the Studio* porn 'n' hip-hop DVD series climaxes with a ... video hit? By Garrett Caples

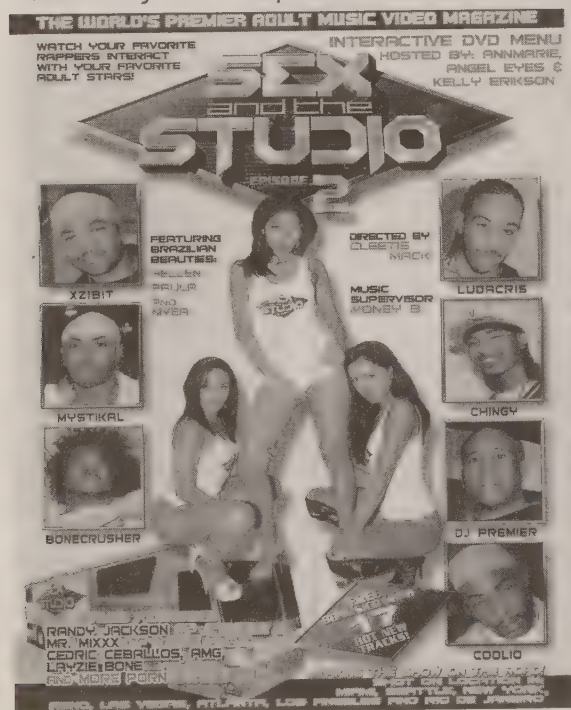


PHOTO BY GARRETT CAPLES

Stu-studio: Oakland's Eddie Projex has found his *Sex and the Studio* contribution, "Drank-A-Lot," gathering airtime on *BET Uncut*.

among the more popular examples of the burgeoning genre; thus far 2003's episode one has sold 30,000 copies. The brainchild of Digital Underground members Cleetis Mack, who directs each episode, and Money B, who assembles the soundtrack and hosts various segments, *Sex and the Studio* quickly established a brand identity based on its unique format, consisting of short interviews with high-profile rappers, like Redman in episode one and Ludacris in episode two, interspersed with hardcore sex scenes performed not by the rappers but by seasoned professionals. Each episode also includes its own album-length CD, a compilation of tracks by the extended D.U. crew, with guest contributions by the likes of Bun B and Planet Asia (both episode two). Some of the music appears on the video, but there's no strict correlation between the artists on the CD and those on the DVD.

This diversified solution to the difficulties raised by a hybrid art form succeeds for at least two reasons. First, let's face it: as much as we want to live the dream and enjoy both at once, porn needs to maintain some degree of separation from hip-hop in order to achieve its traditional goals. Sometimes a "fashizzle" can ruin the mood. But the flexible structure of each *Sex and the Studio* lends itself to the modular capacities of the DVD, which offers a choice of the full-length feature or individual segments. Episode two's improved interactive menu even separates the scenes by

type, allowing you to watch only the interviews — or, more crucially, only the porn — without interruption.

What's your fantasy?

This attention to small but important functional details betrays the hand of connoisseurs for whom porn is both a vocation and a passion. Digital Underground aren't known as the "freaks of the industry" for nothing. From the concept of their first album, *Sex Packets* (1990), named for a mythical drug whose consumption induced a virtual reality-style sexual experience, to their numerous condom- and lube-throwing shows at the Exotic Erotic Ball, D.U. have long cultivated a P-Funk-influenced, sci-fi image of amorous experimentation. But for Mack, more concrete connections to adult entertainment developed with the recording of *Good Laaawd, That's a Lot of Drank* (1999), his ultra-rare, label-less, Poli Pol-produced collaboration with Numskull of the Luniz. "We shot a porno-stylish video ['Knockdiesel'] for the Internet," Mack says. "My mind started racing about what we could really do together." Money B confirms, "Getting involved with porn stars, for us, it's a natural progression. We keep the same hours, hang out at the same clubs. So we know each other."

Such familiarity with the world of adult entertainment is more than evident in the quality of *Sex and the Studio*'s sex scenes, which is the second key ingredient to the brand's success. The high level of filmmaking professionalism — in terms of clean, tight, well-lit shots and smooth, cinematic editing — was a self-conscious achievement.

"On a black porn set, if it's a black production, it's a lackadaisical kind of thing," Money B explains. "They expect the talent to show up late. Usually they're done in somebody's room, for the whole movie, or in a hotel room, whereas white porn, of course, has bigger budgets. They have features and elaborate stage sets. They take more time with the girls in makeup and whatnot. I think we took it to that next level."

Indeed, Mon's ambition is equally apparent on the hip-hop side of the *Sex and the Studio* equation, particularly in terms of the soundtrack CDs, which serve as outlets for various members of D.U.'s associated crew, such as Esinichill and Chop Black of the Whoridas. The duo plan to use the *Sex and the Studio* brand, under the acronym SATS, as the basis for a label and production company. Their first signee, Fifth, an 18-year-old wunderkind from San Diego, produced about two-thirds of episode two's soundtrack, and his already formidable skills are behind the most improbable chapter in the *Sex and the Studio* saga: a video hit, "Drank-A-Lot," featuring Money B, Numskull, and Eddie Projex, in late-night rotation on BET (see sidebar).

Continued on page 44

Drunken master

When I'm drunk I don't think a lot
Wave your cups in the air if you drink a lot.
Eddie Projex, "Drank-A-Lot"

If you see the video for "Drank-A-Lot" and aren't too distracted by the clubful of ass cheeks jiggling, you might notice the guy who spits the hook and first verse. He's Eddie Projex, from Oakland's Hittaz on the Payroll, and the huge grin that never leaves his face throughout the clip is inspired by more than booty and booze. As the lead single from the soundtrack to episode two of the *Sex and the Studio* series, with verses by better-known buddies Numskull and Money B, "Drank-A-Lot" puts Eddie out front. The video has raised his profile, garnering nationwide "cable play" on *BET Uncut*, the station's adult-oriented music show (Wednesdays through Fridays, 3 to 4 a.m.). Now, after years of grinding away underground, Eddie's ready to shine.

"I like Hittaz on the Payroll anyway, and Eddie's voice stands out," says Money B, recalling the "Drank-A-Lot" session. "I said, 'You pick the beat. Tell me which one you dig.' I went out the room, came back, and he'd already laid the hook. I was like, 'Yeeeahhhhhhh.'"

Eddie's eagerness and efficiency reflect his persistence over the course of a decade in which Bay Area hip-hop got little mainstream love or major-label support. Along with MCs Polo, Curcinado, and Fletcherberg Slim, Eddie formed Hittaz on the Payroll in 1996.

"When 'I Got 5 on It' came out," Eddie says, referring to the Luniz' 1995 platinum hit, "we was in different groups. Everybody started fallin' off, and we were the only ones left standing. While the Luniz were making their mark, Num was busy doin' him. But we knew each other from back in the day, and when he came back, and sees we were still at it, he couldn't do nothing but accept it." Indeed, Num soon moved beyond acceptance. "He took me off the turf and flew me to L.A. Took care of me, gave me money, bought me clothes. He was like, 'Y'all gotta be my niggas.'"

Numskull premiered his new crew in 1999 on *Good Laaawd, That's a Lot of Drank*. In 2001, with no distribution deal, the Hittaz sold their debut disc, *Underground Like Dead People*, straight out the trunk, but it was with the release of *Ghetto Storm* (2003), on their own City Hall-distributed Hitta Records, that the Payroll began to attract attention. Produced entirely by the Mekanix, save for one banger by Sean T, *Ghetto Storm* was an instant East Oakland classic, due in no small part to Eddie's hook-writing ability on tracks like the atmospheric gangsta drama "Tha Game" and the sideshow anthem "Rims." Clearly Money B hadn't overlooked this elusive talent when he picked the Fifth-produced

Continued on page 44

Anyone over a certain age remembers the commercials: some dude in historical costume, walking through the forest with an open jar of peanut butter, bumps into another dude with an unsheathed chocolate bar, which, to their mutual consternation, is accidentally thrust into the jar. This chance insemination yields Reese's Peanut Butter Cups: two great tastes that taste great together.

Like any origin myth, the commercials were silent on several questions, like why the experiment, repeated at home, tasted terrible, and how the sandy substance at the center of a Reese's could really be called "peanut butter." One began to suspect that no small amount of artistry was concealed by the apparent simplicity of the concept.

So it goes with the adult hip-hop DVD. As a concept, it makes perfect sense. Ever since *Too Short* blazed a trail in the mid-1980s with songs like "The Bitch Sucks Dick," graphic sex has been a routine part of rap's lyrical repertoire. Once MCs began exploring the direct-to-video market in the late '90s, more-risque fare was

perhaps inevitable. But viewed another way, the demand that your favorite rapper produce serviceable adult entertainment is as arbitrary as expecting the mailman to deliver a pizza. It's not really his line.

Thus the field of adult hip-hop DVDs is littered with failures. Even partisans of the boob-flashing-on-spring-break school of eroticism, for example, won't defend the dreary *Girls Gone Wild: Doggystyle* (2002), in which an overextended Snoop Dogg shuffles wearily through Mardi Gras. More recently, Lion's Gate nixed its planned theatrical release of Method Man's directorial debut, a pole-dancing documentary called *The Strip Game*, by quietly dropping it on DVD in early March. Despite increasing amounts of product, a real uncertainty remains as to what constitutes a winning formula for blending two distinct forms of entertainment.

Come here often?

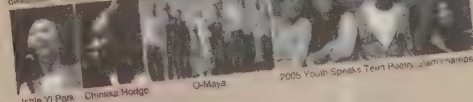
With two episodes in stores and a third in progress, Los Angeles-based Metro Entertainment's *Sex and the Studio* series (www.sexandthestudio.com) is

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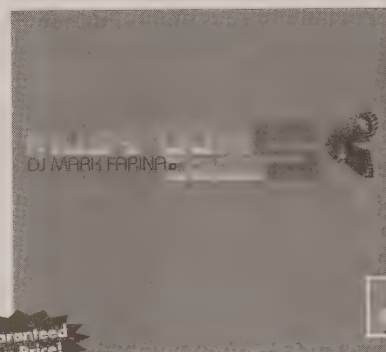
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Porn

From page 43

No, really

The very impressiveness of *Sex and the Studio's* separate presentations of hip-hop and porn nonetheless calls into question the premise on which the adult hip-hop DVD market is founded, namely that the two great tastes can produce a genuinely viable mix. Many of the interviews, in which the promised "interaction" between rappers and porn stars occur, fall flat. Most of the biggies like Luda and Xzibit grow strangely reticent when pressed on a subject they otherwise rap freely about. A notable exception is Redman, whose candor concerning his love of fat women and feet steals the show in episode one. If every MC queried were as unashamedly forthcoming, we'd have a document on the order of such late-19th-century compendia as Krafft-Ebing's *Psychopathia Sexualis* (1886), which shed the first lurid light on modern sexual practices. As it stands, both episodes are bizarrely compelling if sometimes disconcerting (episode one wins on interviews, but two gets the nod for better overall sex scenes).

Ultimately, I'm not entirely convinced of the merits of the adult hip-hop DVD genre as a whole. The same music might have distinct appeals to different audiences, but if a particular pornographic image doesn't excite a viewer, all the technical craftsmanship in the world is immaterial. If you're an admirer of well-shot hardcore close-up penetration and superhuman deep throating, I can, in all seriousness, recommend it, though I have to confess such porn leaves me cold. Yet, at the risk of sounding like the guy who claims he reads *Playboy* for the articles, I admit I'll probably check out the upcoming episode three of *Sex and the Studio*. For the music, of course. ♦

'Drank-A-Lot'

From page 43

"Drank-A-Lot" as the single for *Sex and the Studio's* episode two.

Currently Eddie is shopping for a deal for his debut solo disc, *Now or Never*, even as he finishes two others: *Ghetto Celebrity*, for Hitta Records, and *The Eddie Projex Project*, for the Mekanix' Zoo Entertainment. In the meantime, taking advantage of the BET buzz, he's about to drop a street-only compilation, *Eddie Projex Presents Oakland Street Music, Volume 1*, which he hopes to turn into an annual showcase for emerging talent. *Volume 1*, which will also be sold at East Bay record stores like Rasputin's in Berkeley and Moses Music in East Oakland, features some of Oakland's hottest young artists — like Stevie Jo, E-Maculate, and R&B singer Naté — with production by the Mekanix, Sean T, and Harm and LT. Those unable to wait can check out the Hittaz' 2004 releases: *Underground Like Dead People II*, a recent Hitta Records mix tape, and *Acid*, a Polo and Curcino duo project from FastLife Entertainment.



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Much like the greasers and gearheads of the 1950s who wrenched on stock Chevys and Pontiacs to turn them into custom, high-performance machines, the Chop Tops take the sounds and styles of classic rockabilly and add their own modern, energetic spin to them.

Witness the Santa Cruz combo's showing last year at the town's annual Battle of the Bands at the Catalyst, where six bands that made it to the final round duked it out in hopes of capturing the title of best band, along with a \$4,000 cash prize.

As the house lights went down and the roar of the capacity crowd came up, the ominous sound of *Star Wars*' "Imperial March" blasted through the P.A. speakers. Three figures emerged from the back of the darkened stage — taking position by their instruments, the only light coming from the end of their lit cigarettes — and the moment the music ended, the drummer counted off on his sticks, and the band launched into a rollicking surf-rockabilly instrumental.

Moments after the first notes of "Sun Down" blazed off the stage, the audience was in motion, breaking into a wild mosh pit but soon filling in with couples dancing and onlookers hollering, rocking their heads, and raising their fists to the beat. Gary "Sinner" Marsh, who plays the drums standing up, never missed a beat while also handling the vocals, and indeed he sounded like a classic crooner as well as a hell-raising rocker in the tradition of Jerry Lee Lewis.

Shelby Legnon effortlessly pulled off scorching leads and changes on his vintage Gretsch guitar, and at one point during "Drink That Bottle Down," stepped off the tall stage, climbed onto someone's shoulders, and played the solo while being carried through the crowd. Even though he had recently crashed on his 1948 Panhead motorcycle, and had been hobbling around on crutches for the entire night, Roddy "Hot Rod" Larson was playing his stand-up bass doing exactly that — standing — an impressive sight considering what he'd just been through.

And the band has been through a lot. The next morning, Marsh got the call he'd been waiting for: the Chop Tops won by an impressive margin, securing the title of best band and the prize money.

Still, in the past year, the group continued to weather lineup changes as Larson departed, amicably, and former bassist Dusty Grave returned. Formed in Watsonville and residing in Santa Cruz, far from the larger hot-rodding hotbeds of rockabilly in Los Angeles and elsewhere, the Chop Tops remain a study in perseverance. They're poised to release their fourth album this summer, and their high-octane mixture of classic and contem-

Chop or die

Not just for gearheads and vintage people — Santa Cruz rockabilly combo the Chop Tops.

By Sean McCourt



Three is the magic number: Santa Cruz's Chop Tops are prepared to spread the rockabilly gospel with their upcoming album, *Triple Deuces*.

porary has secured them an invitation to tour Europe in July and August. They've sold about 5,000 CDs total of their releases.

"We're not a tribute band. We've got our own sound: it's undiscovered, it's new, it's ours — it's revved-up rockabilly," Marsh says.

Hank was a punk rocker

Though their obvious rockabilly forefathers are Carl Perkins and Eddie Cochran, the Chop Tops see themselves as children of the Santa Cruz-area punk scene, where Marsh, whose intense zeal and determination have propelled the band, first cut his musical teeth. "Every member of this band grew up listening to punk rock," Marsh explains. He sees punk not merely as one particular type of music but as an overall attitude. "When Hank Williams was starting his music career, he couldn't play the country grand hall, other-

wise known as the Grand Ole Opry. You wanna know why? Because he played punk fucking rock."

Taking the fierce spirit of independence gleaned from the punk underground, Marsh came back to his first musical love — rockabilly — and formed the Chop Tops with Legnon, who had previously played with rockabilly bandleader Lloyd Tripp in the Bay Area. After a few years of steady playing in local clubs and building a following, the Chop Tops self-released their first record, *Tales of Hot Rods, Hot Broads, and Lucky Odds*, in 1999, which was followed by 2000's *Always Wild on Rollin' Rock*, a renowned rockabilly label that has also released discs by such wild cats as Ray Campi and the Blasters.

Grave, who was friends with the band before he joined, came aboard in 2000, and the following year the group put out *Evil Six*, another self-released full-length that showcased

their talent for taking inspiration from the classics of rock 'n' roll and infusing them with an attitude and fury that set them apart from any roots-revival act out there. The band also showed off a few of their other loves, covering AC/DC's "I'm a Rocker" and the Misfits' "American Nightmare."

Little nightmares

But the Chop Tops hit several speed bumps — all bass player-related. After the regional success of *Evil Six*, they were looking forward to the next step when Grave announced his departure in early 2002. Old friend Larson signed on. After three years of local and national shows and plenty of growth and the win at the Battle of the Bands last summer, the Chop Tops' profile had never been higher. And then last December, Larson decided to take a break from the rock 'n' roll life.

So the band welcomed Grave back into the fold. "It's good to have Mr. Grave back, things feel good, and the reaction to him being back has been good," Legnon says. "Hod Rod is loved and missed, but we totally understand his situation — he will always be a Chop Top."

With the lineup now firmly in place, the Chop Tops are looking over their past output and looking forward to releasing their next CD, *Triple Deuces*, for which they've received some major-label interest.

Non-rockabilly influences are making their way into the new songs, as well as real life. "We write stuff that's either something we've done, or an experience we've been through, so we aren't up there preaching and talking a bunch of tough-guy shit that you hear in a lot of rap or pop punk or some psychobilly bands," Marsh says. "They

Continued on page 47

Mystery spots

There's life in those redwoods, beyond the boardwalk, which hosts oldies shows every summer.

Brookdale Lodge Hidden away among the redwoods of the rolling Santa Cruz Mountains is the historic, and reportedly haunted, Brookdale Lodge. Over the years the sprawling hotel hosted celebrities such as Marilyn Monroe and more infamous figures like high-rolling gangsters. Next to the Mermaid Room (where many a mobster gazed through the glass wall at their molls in the lodge's swimming pool) is the cozy room where today's shows take place. Dick Dale, Elvin Bishop, and Leon Russell have performed here while on tour through the area. 11570 Highway 9, Brookdale. (831) 338-6433, www.brookdalelodge.com.

Moe's Alley If Jake and Elwood Blues ever found themselves on the run from the California Highway Patrol, speeding down Highway 1 late at night, they would surely find the time to point their beat-up old cop car toward the Soquel Avenue off-ramp and park it in front of Moe's Alley for a quick jam session. Fans of the blues — both old-school Delta and new — will always find an act worth checking out at this local favorite. Roots rock, rockabilly, reggae, and a host of other genres are generally repre-

sented on the club's calendar. 1535 Commercial Way, Santa Cruz. (831) 479-1854, www.moesalley.com.

Rio Theatre This classic theater had fallen on hard times and into disrepair at the end of the '90s, but the landmark was rescued by local investors who transformed it into not only a movie theater but also a performing arts venue. With its high ceiling, classic styling, and surprisingly good sound, the Rio has had a wide variety of local and touring artists grace the stage, including Joan Jett, the Residents, Arlo Guthrie, and Le Tigre. 1205 Soquel, Santa Cruz. (831) 423-8209, www.riotheatre.com.

Santa Cruz County Veterans Memorial Building Although it may be a little less interesting or comfortable than the other venues listed here, and sometimes has spotty sound, the Santa Cruz Vets Hall is definitely the workhorse of the bunch. For a long time it was one of the only spots around where independent promoters could book bands that no one else would dare touch, ranging from local groups such as the Vicious Midgets and the Scabies to widely known bands like Youth Brigade and the Vandals. 846 Front, Santa Cruz. (831) 454-0478, www.vetshall.org.

S.M.

Santa Cruz coulda-been contenders

Many people might consider Santa Cruz a tourist trap, hippie haven, or quiet college community without much in the way of a music scene — except for the occasional successful fluke like Camper Van Beethoven, Swingin' Utters, and Comets on Fire. Nothing could be further from the truth. From the mid-'90s until a few years ago, a slew of talented musicians and artists were active at local bars, clubs, and house parties. But, as it often goes, people move, creative differences come up, groups disband, and all that is left behind are the CDs, records, and demo tapes. These are some of the best bands Santa Cruz had to offer in recent history — the ones that should be sharing the limelight with their more famous contemporaries — but are no longer.

Junk Sick Dawn (1993–2000) Utilizing sounds from a wide array of influences — punk, the Pixies, and early Pink Floyd — Junk Sick Dawn had a thunderous style that could be poetically caterwauling one minute, melodic and melancholy the next. Through their almost 10 years of existence, the Santa Cruz band released a catalog of music that was just as addictive as any of the drugs William S. Burroughs wrote about in *Naked Lunch* (the band took their name from a passage). Abrasive, soul-baring sojourns "These Days," "Pizza Boy," and "Whiskey Bottle" and primal rockers "California" and "Jimi Toad" could have — and should have — propelled them from the underground onto larger stages. Songwriter, vocalist, and guitarist Tait Reed now plays with Noise Clinic. For information about Junk Sick Dawn, e-mail noiseclinic@hotmail.com.

Riff Raff (1992–2001) In their heyday, Riff Raff cut a swath through the legions of local wannabe punk bands with

a dark and gritty but tuneful and precise approach. Riff Raff's aural assault ranged from lovelorn narratives ("Kirsten") to introspective examinations ("Best Friend") to vengeful and cathartic outbursts ("You Don't Know Shit"). Live, the latter would often climax with a packed roomful of kids all screaming, "You don't know who I am — fuck you!" at the top of their lungs and raising their middle fingers in a unified salute. It may not have been the most polished form of expression, but it was punk rock, and it was powerful. Several members of Riff Raff now play in First to Fall (www.firsttofall.com).

Sin in Space (1999–2002) Another Santa Cruz-area star that may have burned too brightly to have a long life was Sin in Space. Their lyrical storytelling and raw talent were more than out of this world — they could have soared to another galaxy had they been given time. On their lone CD release, *Asteroid Band* (Pandacide), the foursome melded the sound of post-punk and alternative rock into sonic vignettes that perfectly encapsulated what was happening around them at the time: "The whole world is fast asleep / Let's sneak in through their radios" ("Fortune Teller"). For more information go to www.pandacide.com.

The What Nots (1995–2000) Lush harmonies, a keen sense of dynamics, and sweet, intertwining male-female vocals were part of what made the What Nots so special, particularly at a time when most local bands couldn't get past the three-chord, bellowing-into-the-microphone type of skate punk that was popular with the kids. Weaving manic, frenzied breaks of fuzzed-out guitars with whisper-soft lullabies that dealt with relationships, family, and society, the quartet put out two CDs of top-notch rock 'n' roll. On songs like "Bitter," "Afraid," and "Everything Falls Apart," the What Nots incorporated a variety of styles into their sound — indie rock, blues, punk, and twang — all of which helped to push them into new territory.

S.M.

Chop Tops

From page 46

get up there and talk about how bad they are, and it's not fucking true. We don't try to write songs to be badasses."

Perhaps they're tired of languishing on the boardwalk, but they aren't shy about their crossover dreams. "Music is stale right now," Legnon says. "It's just the same band over and over with a whiny emo voice, with the same riffs over and over."

"This band is aiming to go as big as we can, do as much as we can, and bring rockabilly music — our breed of it — back to the forefront of the public's eyes," Marsh offers. "We're shopping labels and agents right now. We want to blow this thing as wide open as we can, and we're working really hard to keep the sound true, honest, and ripping. We do well on our own, but if somebody wants to pick us up and kick the doors open and publicize us all around the world, we're waiting." ♦

Chop Tops play Thurs/7, 7 p.m., StudioZ.tv, 314 11th St., S.E. \$10. (415) 252-7666. They also play Fri/8, 8 p.m., Santa Cruz County Veterans Memorial Building, 846 Front, Santa Cruz. \$8. (831) 454-0478; with Agent Orange April 16, 7:30 p.m., Veterans Memorial Building. \$10.

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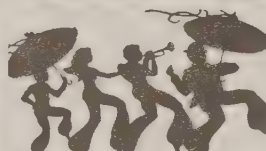
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Long-distance kisses

Cool, funny, and befriended by a Beatle — country singer Larry Hosford finds shelter in Aptos

If you lived anywhere near Gilroy back in the mid-to-late '70s, you listened to KFAT-FM or you were no friend of mine. KFAT was acid-damaged radio like never before or since — the most wonderful, strangest mix of music and personalities you'd ever hope to find. And since I lived in San Jose at the time, I found it.

I also found, among many other things, the wonderfully bent country singer Larry Hosford, whose single "Salinas" was a KFAT staple. It was a terrific song, on which the singer mused, "Salinas / That's where I'm from / I must be an Okie / Or a Mexican." Or something like that. I haven't heard the tune since 1979, and I've spent some time trying, let me tell you.

Hosford was a lot more than a local guy with a cool, funny song. In the mid-'70s he recorded two albums for Shelter Records. A.K.A. *Lorenzo* and *Crosswords*. How fine was Hosford's work? Well, it was so fine that George Harrison and Leon Russell provided accompaniment on the latter album. So fine, in fact, that I knew Hosford was on his way to becoming a household name, a local hero destined for great things. I was wrong.

I Googled his name — hoping he was still alive, that was all I wanted — and came across his e-mail address and eventually got him on the phone. I asked him what he'd been up to, and he deferred in a way that made me not want to know very much.

These days, as Hosford pointed out, a couple of solid albums, a friendship with Harrison — no matter how fleeting — not to mention a night in the studio with some famous cats, are nothing to sneeze at. Nor is a decade-long weekly residency at the Windjammer Lounge in Aptos an uncomfortable way to pass the years. "It's great," Hosford told me. "We get to set and play what we want, work things out, and all among friends."

I made the journey to the Windjammer a couple of years ago — a road trip with Magic Mike McGuirk — and the music was good indeed, although I had a hard time getting settled because it seemed as if I was making the main man tense. Or maybe it was my imagination. Hosford sometimes converses in an imaginative, wordy double-talk, full of sidetracks, puns, and obscure allusions. To check out what I mean, go to www.larryhosford.com and you'll find a far-flung, overly modest Web site that won't tell you everything you want to know but will tell you a thing or two at least. You get Hosford's local history — from the Outsiders to the E-Types to Snail — and



The Larry Hosford Band

travels to the big time and then the long, slow road back.

I asked about that, and his answer fit with his overly modest Web site, where he seems to deflect praise at every chance. "Well," he told me — and believe me, I wanted to know but didn't want to ask — "my work in the studio was one thing, but I was never comfortable leading a band onstage. And I think that hurt me. I'd get up there, nervous, I'd have a drink or two, that never helped, and things just didn't work out."

I didn't pry much beyond that. I've had a few blue periods, and I wasn't about to cough them up, so fair seemed fair. What's real and alive is Hosford's Thursday-night gigs and his intricate, surprising Web site. He's got a newish album out called *Windjammin'*, named after the club that allowed Hosford and friends to work the material out, and promised me a new album before long. "It's in the can," he said, although I didn't necessarily sense when it would emerge from that can. Keep your eyes peeled and you might find one of his old ones too.

Of course, I wanted it to be 1979. I wanted a live broadcast over KFAT, and I wanted to be in my 20s again. That'll never happen, and Hosford will never be the young guy busting out of Santa Cruz with nothing but promise in front of him.

I'll end with this: Hosford played "Long Distance Kisses," from his first Shelter album, by request (mine) when I traveled to Aptos. And damned if it didn't sound as good as ever. "I've got over the stage fright thing, finally," he said, and it showed.

A trip to Aptos is well worth the effort. There you'll find an abundantly talented musician, holding court with a lot of stories, who's seen a lot of bad roads and survived in one piece. No matter what's happened in the past, Hosford is alive and well in the present. You can't ask for more than that. ❖

Larry Hosford Band play Thursdays, 8:30 p.m., Windjammer Lounge, 1 Rancho Del Mar, Aptos. Free. (831) 685-1587.

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Pass the meds

Death metal Dangerfields Impaled stand out amid today's goremongers.

By Will York

Ladies, fishies, and gentlemen, we have an early front-runner for album title of the year: *Death after Life* (Century Media), by Impaled. It brings to mind the Onion's "I'm like a chocoholic, but for booze" T-shirt slogan — a clever inversion of an already inverted cliché. Never mind that it's somewhat misleading in terms of the album's lyrical concept, which involves a team of rogue surgeons who conduct sadistic experiments on patients they've brought back to life. "If you're lucky enough to die, pray that you stay dead," the narrator warns during the album's dryly hilarious, documentary-style opening track. But the title has a Zen-like simplicity and subtlety to it, and Zen is allowed to not make perfect sense.

In any case, *Death after Life* marks the Oakland band's leap to metal "major indie" Century Media, which is surprising for a couple of reasons: (1) because the once-esteemed label has almost entirely stopped releasing good music, and (2) because of Impaled's "Rodney Dangerfield of metal" status, at least locally.

Still considered a joke by many locals, and no strangers to the 7:30 p.m. slot at the Pound — opening overlong death metal package-tour shows — these veterans know the meaning of the term *no respect*, and, not coincidentally, they also know how to laugh at themselves.

Granted, with song titles such as "Rest in Faeces" and "Immaculate Defecation," it was hard to take them too seriously for a while. There was also the silly medical theme, which, like much of their music, was originally inspired by British death metal band Carcass, giving the impression that maybe Impaled weren't the world's most original band. Top it off with their disgusting album covers — their last one depicted a gore-soaked baby getting sawed in half — and onstage clowning around (death metal spelling bees, silly string, and so on), and you see that their critical reputation, or lack thereof, is really no mystery. I've liked them for years, but up until now, even my praise has been sheepish and apologetic.

Vindication is mine

With *Death after Life*, though, I feel vindicated. It's a great album, and that's not something you can say about many death metal albums being released these days. Their last album, 2002's *Mondo Medicafe* (Necropolis), was no slouch, and many Web site pundits

PHOTO BY MICHAEL RUBENSTEIN



Beyond the pallor: Oakland's Impaled prove death metal still has a pulse.

seem to prefer it to *Death after Life*. Keep in mind there is still, somehow, a devout underground scene that takes its gore metal very seriously — the same way there are people who enjoy hearing the same type of garage rock record over and over again. I'll never understand either of these demographics, although for those who dislike Impaled's new direction, there's consolation in that plenty of other bands are carrying the torch. Two of the other bands on the April 7 bill at the Stork Club, Engorged and Lord Gore, fill this void quite nicely, offering a (relatively) healthy alternative to careerists like the brain-dead Cannibal Corpse or the simply awful Six Feet Under.

As I see it, *Death after Life* represents a healthy step forward, but not too far forward, for the band. It's still disgusting and repulsive, but it's also kind of classy at the same time. Plus, there are no more songs about feces, which always helps. At its core, the music is the same as it's always been. And make no mistake, no one's pretending Impaled originated this style of music. The tag-team, growl-and-shriek vocals, the medical lyrics, and a lot of the guitar riffs refer to Carcass, particularly their 1993 masterpiece *Heartwork* (Earache). At the Gates' *Slaughter of the Soul* (Earache, 1995) is another touchstone, which is, again, nothing special considering that's one of the most copied metal albums this side of *Reign in Blood*.

Strings attached

What is good about *Death after Life*? For one thing, there's the simple but elusive and often overlooked fact that Impaled write really good, solid, catchy songs, a feat that's getting harder and harder for metal bands to do as the supply of usable riffs continues to

dwindle. There's also the issue of presentation, another lost art in a genre where bands routinely grind out one similar-sounding song after another with little to distinguish them (and no, horror-movie samples used as song intros don't qualify as "variety"). Without resorting to Naked City-style forced eclecticism, these metal diehards show a willingness to bend the rules that's all too uncommon in this codified genre. Geez, there are even real, live string arrangements here, along with noncheesy keyboard washes, stereo-panning effects, and all sorts of other subtle production touches. Credit most of those to producers Trey Spruance and Billy Anderson and violinist-cellist Timb Harris, but also credit the band for enlisting them in the first place.

Now, about that medical theme: surely a band of metalheads dressing up in white lab coats and writing songs about unnecessary surgeries is just a silly shtick, right? I'm not so sure anymore. The band may cringe here, but I don't think it's stretching too far to argue that their M.D. pose is essentially a clever way of toying with and poking fun at authority figures — an old-fashioned rock 'n' roll concern if there ever was one, albeit a new angle. I'll spare you my rants on the modern biomedical-pharmaceutical industry, but I'll assume anyone who's been to Kaiser recently with a medical problem can relate. Regardless, Impaled are onto something, and they've got more up their sleeve than you think they do. ♦

Impaled play a CD-release show with Engorged, Lord Gore, and River Runs Black Thurs/7, Stork Club, 2330 Telegraph, Oakl. Call for time and price. (510) 444-6174.

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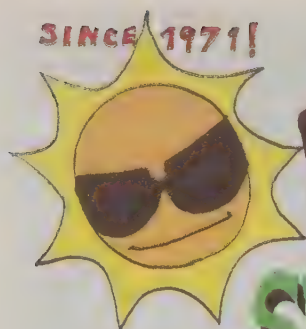
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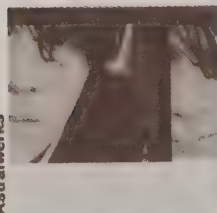


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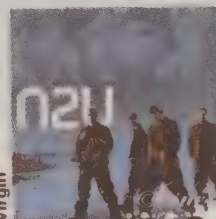
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Cobra jewel

Agee, Kael, Ferguson, and Farber have their allure, but my favorite piece of film criticism remains Jack Smith's "The Perfect Film Appositeness of Maria Montez." In his highly contagious zeal for all things pertaining to 1940s movie queen Montez, Smith unfurls one jewel-spangled sentence after another, forming an argument that fundamentally changes the way one views movies. "To admit of Maria Montez validities," Smith writes, "would be to turn on to moldiness, Glamorous Rapture, schizophrenic delight, hopeless naïveté, and glittering technicolored trash!" Each time I read Smith's essay, I'm possessed by an urge to strive for the color and momentum of his exhortations, and chastened by his assault on critics and their conventional assumptions — their allegiance to words rather than visuals, their obedient reverence for mere "seriousness," "importance" and "GOOD PERFS."

Montez's great apotheosis was 1944's *Cobra Woman*, the double-your-pleasure adventure that finds her embodying twin sisters, one good, the other an evil cobra priestess. I don't know if the pair of German women who make up the group Cobra Killer know anything about Montez or Smith, but I do know that the "Montez outrages and embarrassments" Smith was enraptured by are alive, kicking, and screaming in Gina V. D'Orio's and Annika Line Trost's sonic symbol world, a free-floating space where pretty melodies are sliced in half by careening chunks of audio wreckage. Just as Montez broke and rewrote the rules about what an actress does, Cobra Killer redefine music. Or declare all-out war on it.

On their 2000 debut album, D'Orio and Trost, breaking free from the male-dominated groups (EC80R and Shizuo) they'd been involved with, distinguished themselves as the most imaginative act on the then-thriving Digital Hardcore label. While labelmates such as Atari Teenage Riot assaulted with technology, Cobra Killer assaulted technology itself, generating samples so muffled that they seemed like kids with ADD bootlegging a great '60 garage band playing in another room. How to produce a new album that sounded like an eighth-generation dub of a cheap old cassette? Cobra Killer had the magic answer; whether they were making noises or stealing them, the resulting sound quality was never less than completely crappy. And as for structure — what structure? Dissonant repetition barely cohered around their bratty shouts. Sounds went in and out of sync. The overall effect was like switching AM channels and never quite finding a song amid the blizzards of static — instead, some taunting voices seemed to possess the radio, following a listener no matter where he or she went on the dial.

And that was exactly the trick — Cobra Killer controlled the dial. On a whim, they'd turn an entire instrumental track by someone else into mere background music for their tossed-off vocals. Five years later, their debut still sounds unique, and it contains at least one passage of sheer genius: "Six Sacs" (get it?), which finds them dueting with Don Covay's Stax classic "Sookie Sookie."

Cobra Killer's latest album, *76/77* (Monika), is a comparatively hi-fi affair. Still, the songs often stutter, slip, stop, and stutter again before switching back into the right gear. Midway through "Needle Sharing" (with a title like that, a lyric about being "together forever" isn't exactly romantic), a completely different song threatens to invade, before D'Orio and Trost shut the door on it. They begin *76/77* with "Let's Have a Problem," which is another way of saying they're looking for trouble. They end it with "Yes, I'm Finished," deadpanning a series of put-downs ("I drive a Porsche and you a truck") that would make Roxanne Shanté proud. In between, there's *Comic Strip*-era Serge Gainsbourg sped up from 45 rpm to 78 ("Chemie des Alltags"), Southern Culture on the Skids turned into beach-party music ("L.A. Shaker"), a song where the title — "Tenthousand Tissues" — is good enough to be the entire lyric, and an aerobic anthem of sorts in "Cobra Movement" which begins with an exercise instructor helpfully noting that the titular action "is not a push-up."

If you find Chicks on Speed too dutifully art school, and Le Tigre too prescriptive, then Cobra Killer — who outdid electroclash before it even existed, who turn Thee Headcoates techno, and whose live shows involve baths in red wine — are for you. Kathleen Hanna and company have never come up with a riff as powerful as the one on "Heavy Rotation," a space-age surf rock number that seems to beam in and out of different dimensions through a ray gun that verges on malfunction. You can keep your stale Peaches next to equally stale post-Biggie Lil' Kim. *76/77* is the best pop album to come out of Germany since Stereo Total's *Jukebox Alarm*. ❖

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Shake your loins

Maybe the slaphappy neo-*Bohème* cast of *Rent* dropped some happy, song-and-dance pills in the water. But last week everything old suddenly seemed bright and new. Everything sleazy seemed startlingly fresh and easy, like the glittery "snow" dusting Sixth Street, the carefully tweaked signage ("San Francisco Barber College" became "Sal Francisco," or were those the E goggles?), and the newly modified candy-colored marquee on Club Six, masquerading as a beloved Lower East Side tranny cranny, where the *Rent*-ers, including Rosario Dawson as stricken stripper Mimi, assemble for heart-to-hearts. Sixth Street was a little sweeter, and it seemed just a little harder to get some privacy to quietly smoke a crack pipe on Jessie alley, I thought, doing a drive-by on the way to chat with musical theater maven and former pop sensation Deborah, a.k.a. Debbie, Gibson. In another turnabout, the once-squeaky-clean teen queen has been taking a walk on the naked side, shaking her love in the almost-altogether in last month's just-mulched issue of *Playboy*.

I confess I was never a major Gibson fan — her determinedly innocent 'tude seemed like an aberrant throwback to a more conservative Reaganite, or even Eisenhowerish, era. But, perusing Gibson's high-gloss, well-Photoshopped, and almost David LaChapelle-fashion images, I still had to wonder about that predictability factor. At this late date, in this relatively new century, why do women still have to get nekkid in order to make a splash or further their ambitions? Why does a "Looke here!" spread in *Playboy* continue to usher in an "adult," a.k.a. "serious," career? Picture Hilary, Avril, Britney, Mary-Kate, Ashley, Ashlee, and Ashlie dropping thong in the coming decades, in last-ditch ploys for publicity, parts, bucks, etc.? You are getting sleepy, sleepy ... so sleepy.



Deborah Gibson

Hey, wake up.

Gibson is deadly serious — about torpedoing her virginal old image, touting a new dance-pop-rock single (appropriately titled "Naked"), and readying herself for an in-store at Tower Records and a pop 'n' musical theater show at Café du Nord. "There are ways to do *Playboy*," she said, sounding friendly but brisk and resolute on the phone last week. "Definitely, for me, it's a part of my evolution, as opposed to coming out of nowhere."

Uh, you mean, *Out of the Blue*, right? C'mon, Debonator. Get with your own discography.

"That's where Kim Basinger was with it and Sharon Stone ... I never tried to consciously do anything in my career. Everything I did came from inside. I tried out for *Les Mis* when I was 15 and did it when I was 21, and everyone said, 'What a brilliant career move.' What career move?"

Playboy had been asking her to pose for years, she explained, but only now, after the iron popster had taken on Sally Bowles in *Cabaret* and the title role in *Gypsy* and feels comfy in sexually aggro roles, has she seen fit to grin widely and bare it tastefully. "I had to really own my sexuality," she said. "Growing up, I was almost the anti-sexuality girl, a late bloomer. I used to proclaim when I was younger, 'I'd never do this and that.' It's just interesting when I don't have issues with something and to watch what other people have issues with. If you can't get over it, that's fine," she said. "I took being a role model very seriously as kids, but I'm not 10 anymore."

She chatted about battling Doug Morris and Ahmet Ertegun, the pooh-bahs at Atlantic Records who signed her, over singing her own songs, written from the perspective of a teen (and leading to her status as one of the youngest multiplatinum artists ever), rather than those penned by a "40-year-old man." "There was definitely an innocence and purity that I worked really hard to preserve," she explained. "I was performing in sneakers and shorts. That was my little form of rebellion."

Gibson is bent on a comeback, Tina Turner- or Cher-style; she's developing a nonreality TV series ("They've come to me many times with that. I don't know how Nick and Jessica do it") and has written the lyrics and music to two musicals. And if Beck can return to two turntables (otherwise known as the Dust Brothers) and a microphone at

34 (the same age as DeBomatic — and they seem like they're from such different pop galaxies), why couldn't she give Britney a good run up the charts?

And speaking of Ms. Spears ... "Obviously, when she first came out, I thought she was Mini Me," Gibson mused. "But that changed in an album, and she was doing it with a sexual edge that I didn't do it with. If she feels it and owns it, that's her, but a lot of the girls that project a highly sexual image now, they don't understand what energy that brings on, when men view them in certain way, when really they're just little girls. No one was following me with a camera when I was going to Starbucks in the morning. For some reason 30-year-olds reading *US* really care."

Going, going, gone ... *Peanuts* Bay Area noise-rock combo Greenlight the Bombers have broken up, and also R.I.P. Guitar Wolf bassist Hideaki Sekiguchi ... Nuance totally rocks. And *It's a Good Life If You Don't Weaken*, Palookaville, and *Clyde Fans* cartoonist Seth makes some of the most subtle, beautifully written fiction around — with the special added bonus of wonderful, utterly distinctive illustrated panels. They call them "graphic novels," eh? The Drawn and Quarterly artist makes the southwesterly journey to our WonderCon Jr., our comic book geekathon, the Alternative Press Expo, April 9, to discuss the state of the art, sign copies of *The Complete Peanuts*

series (which he designed), and greet the fanboy/girl masses alongside O-town *Ghost* World creator

Dan Clowes. Pester them about the date of their next issue, OK?

Speaking from his home in Guelph, outside Toronto, Seth kindly took time from the inking of his next installment of *Clyde Fans* to talk about late North Bay artist Charles M. Schulz and the *Fantagraphics Peanuts* series, a massive undertaking that will involve 50 years of art and two books a year for more than 12 years. It's his dream project. "I always wanted to do this as a reader, just to get ahold of the strips I had never seen," Seth explained. "He didn't like a lot of his stuff, and I'd say he had a pretty good eye, but there's great stuff he left out of the books, and it's exciting to see it repackaged, but it's also interesting to see it in chronological order. Especially in the early years, it's a very different work."

Known for his historian's eye for cartoons and illustrations — and the creator of some moving comics on cartoonists time forgot — Seth did his time analyzing *Peanuts* when he was first starting out. "When you read 20 years of the strip, you can see it's such a personal work, though it's disguised with a veneer of professionalism like most comics.



Seth, a self-portrait

It's deeper than any other strip in the 20th century, except *Krazy Kat*. But in a sense it became so ubiquitous, you think it doesn't deserve looking at."

As for the state of the graphic novel art, he's puzzled by a recent surge of attention, which has included mainstream publishing's new appetite for graphic novels and his own appearance in last year's *New York Times Magazine* cover story on cartoonists. Can one chalk up the attention to champions of the medium like Terry Zwigoff and Michael Chabon? "I'm not sure why it's happened," Seth said. "Everyone's working along, building up, but somehow in the past few years, there's an awareness of what we're doing. Ten years ago, using comic books to tell a story was a stupider idea. Now it's a mundane fact. You don't have to sell it to anyone anymore, that you're not just an idiot for working on this."

Too bad the hunger for "product" can't be speedily met by artists accustomed to working by themselves at a certain slow, old-world pace for their longtime publishers. "I think," he added matter-of-factly, "there's going to be a pile of bad graphic novels in the next couple years." ♦

Deborah Gibson performs with Iefrodisiac April 13, 9:30 p.m., Café du Nord, 2170 Market, S.F. \$30. (415) 861-5016. She also appears April 13, 5 p.m., Tower Records, 119 Market, S.F. Free. (415) 621-0588.

Seth speaks Sat/9, 1:45 p.m., and signs at 5 p.m. at the Alternative Press Expo, Concourse Exhibition Center, 620 Seventh St., S.F. Expo runs through Sun/10. \$7-\$10. www.comic-con.org/lape.

Andrew Bird plays Thurs/7, 12 *Galaxies*, 2565 Mission, S.F. Call for time and price. (415) 970-9777.

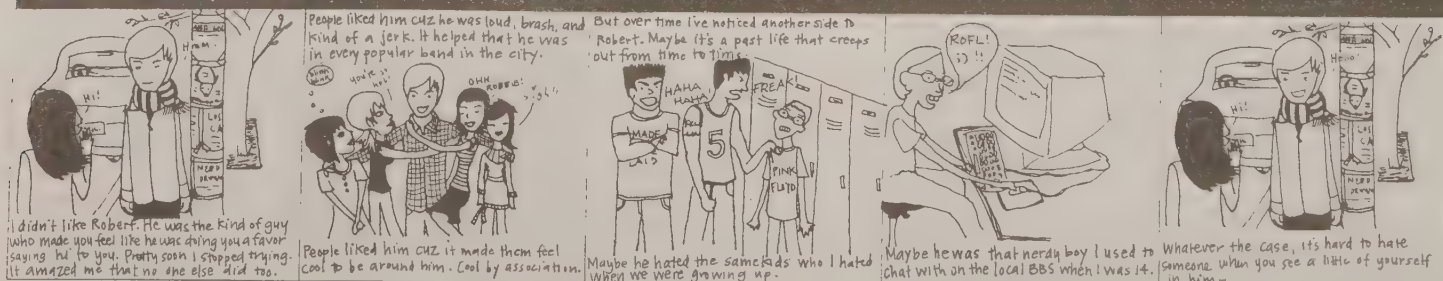
Motörhead and Corrosion of Conformity perform Fri/8, Warfield, 982 Market, S.F. Call for time and price. (415) 775-7722.

The Graze perform Mon/11, 9 p.m., Make-Out Room, 3225 22nd St., S.F. \$6. (415) 647-2888.

Oslo perform Tues/12, Blake's, 2367 Telegraph, Berk. Call for time and price. (510) 848-0886. Also April 13, Bourbon Street, 2765 Clayton, Concord. Call for time and price. (925) 676-7272.

Pop, yes; pop-ups, no. E-mail kimberly@sfbg.com.

FROM THE SIDELINES BY SARAH HAN





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- 15, 16 BOZ SCAGGS
- 22 TEARS FOR FEARS
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- 12 JOHN HIATT *Solo Acoustic*
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- 13 *An Evening With* CAROLE KING
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- 16 COWBOY JUNKIES
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- 25 *Hot Summer Nights*
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THE RIPPINGTONS *featuring* RUSS FREEMAN
- 27 *An Evening With* TONY BENNETT
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- 29 *An Evening With* TOM JONES
- 30 SUSAN TEDESCHI / THE BLIND BOYS OF ALABAMA

September

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Calendar

critics'
choices,
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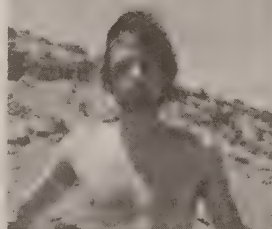
April 6 Wednesday

Finding home Deep in the folds of the sweet new short-story anthology **Lost on Purpose: Women in the City**, a woman on the edge of a breakdown races through a frenzied telling and retelling of a rough urban day of seeking protection and understanding from others without giving up her right to self-determination. That's one of the themes of a book that pulls readers from city to city, offering the idea that sometimes place defines the quality of our existence, and revealing ways that women both starve and thrive on the harshness of urban life. This week the text is featured at two readings and gets an unusual reception in a dark Polk Street bar (one that seems to appear in its pages) with a multimedia sound-text performance by editor and contributor Amy Prior, solo guitar strumming by contributor Sara Jaffe, and selections from the MadCat International Women's Film Festival. *Readings tonight, 7 p.m., Modern Times Bookstore, 888 Valencia, S.F. Free. (415) 282-9246; Thurs/7, 7:30 p.m., Black Oak Books, 1491 Shattuck, Berk. Free. (510) 486-0698. Multimedia performance Sun/10, 8 p.m., Hemlock Tavern, 1131 Polk, S.F. \$5. (415) 923-0923. (Rachel Brahinsky)*

April 7 Thursday

He, she, who cares? Queer and transgender writers and artists are on the front lines of a war of sexual identity, a liberating fight that benefits even the straightest of the straight. Unlike most battlegrounds, however, this one can be a fun eye-opener. The **Cross Gender Caravan** has collected some of the best writers of the movement to give readings for your enjoyment in conjunction with the Tranny Roadshow, a performance and visual art troupe focused on transgender issues. Featured writers include Tennessee Jones, author of *Deliver Me from Nowhere*; Charlie Anders, author of *Choir Boy*; Carolyn Connelly, from

Son and heir: Eric Crespo of Ghost to Falco bares it all. See Tues/12.



B.A.D. to the bone: The Bay Area Derby Girls throw a "B.A.D. Ass Benefit" to get themselves officially rollin' in the rink. See Thurs/7.

the zine *A Brooklyn Diary*; and the "Urban Hermit" himself, Andre Hewitt, author of *The Flow Chronicles*. *7 p.m., City Lights Books, 261 Columbus, S.F. (415) 362-8193, www.tranny-roadshow.org. (Also Fri/8, 7-9 p.m., New College of California, 777 Valencia, S.F. 415-336-8469, www.newcollege.edu; Sat/9, 7 p.m., Make-Out Room, 3225 22nd St., S.F. 415-647-2888; Sun/10, 6:30 p.m., Mills College, 5000 MacArthur Blvd., Oakl. 510-636-7637; Mon/11, 7:30 p.m., Cody's Books, 2424 Telegraph, Berk. 510-845-7852.) Call for prices (events range from free to \$30.) (Keith Axline)*

Who's B.A.D.? Ever wanted to see scantily clad ladies perform potentially lip-splitting stunts on roller skates? Meet the Bay Area Derby Girls, one of the newest all-girl derby teams to join the rink-rash nation. Founded in August 2004, the B.A.D. Girls are still in training and haven't actually rumbled yet. They hope to start holding bouts as early as this summer — but they need some financial assistance to get them there. Tonight they host a "B.A.D. Ass Benefit" featuring live bands including The Merry Widows and the Chop Tops; a silent auction offering, among other titillating items, free hours with a dominatrix; and a spanking booth, in case you... uh, get drunk enough. Proceeds from the event will help the team reach limited liability corporation status, hire a professional coach, and pay for costumes. New recruits are still being accepted. *7 p.m., StudioZ.tv, 314 11th St., S.F. \$12. (415)*

8 days a week April 6-13, 2005

252-7666, bayareaderbygirls@yahoo.com. (Camille X. Goss)

Cathode ray of light Public access junkies bemoaning the absence of *Pushy TV* from Channel 29's weird and wild airwaves may now rejoice: star, Madonna fan, and hair-color chameleon Madeline Minx is unleashing *The Best of Pushy TV, Vol. 1*. The DVD packs in highlights from three particularly inspired episodes, as Minx cruises the Mission District offering rides in her "punk taxi"; spontaneously creates an X-rated pop song ("A lot of things rhyme with cock!"); and launches a be-my-new-roommate competition that pits the world's most earnest background actor against a determined Electric Slider. Extras on the *Pushy TV* disc include a music video for Minx's band, also called Pushy; an extended trailer for her work-in-progress autobiographical doc, *Get Pushy*; and her latest experiment, a *Daily Show*-inspired venture into the world of faux investigative reporting. The release party spreads the *Pushy TV* gospel using both a big screen and private viewing booths, plus there's a DJ and an auction of

Minx-abilia. Adding a bit of *Videodrome* flair, comedian and prankster Harmon Leon checks in via live broadcast from Los Angeles as the event's virtual host. *7 p.m.-midnight, Rx Gallery, 132 Eddy, S.F. \$3 (\$10 with DVD). www.rxgallery.com, www.madelineminx.com. (Cheryl Eddy)*

Music for torching

What hell hath Norah Jones wrought? Come away with **Shivaree** to the seventh rung of torch song, a realm surely reigned over by Valley girl vocalist Ambrosia Parsley. She has the kind of sleepy, kittenish warble that gets under listeners' skins, just like slow dancing, certain R&B classics, Julie London, John Barry, and tempestuous tangos. Equal parts Jones and fellow sultry Southlanders Spain, the SoCal combo, who include guitarist Dyke McVinnie and keyboardist Danny McGough, also have a way with a pop hook, a skill that found a place on the soundtrack to *Kill Bill: Vol. 2*. Clem Snide co-headlines; Marbles open. *8 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$15. (415) 885-0750. (Kimberly Chun)*

April 8 Friday

Frequency band As trite as it sounds, for most people the **Radar Brothers** may just be under the radar. But all clichés aside, this band of brothers really shouldn't be giving the radio detecting and ranging device the slip, because their sound is on target. The Radar Brothers' music plays like a well-done '70s-rock mix tape. While you could describe them as *The Best of Pink Floyd meets The Beach Boys' Greatest Hits*, the trio also cater to that ongoing California rock aesthetic (Beulah, Thrills, and Granddaddy fans: be prepared to be instantly smitten) that makes you feel like you have sand between your toes. Although these brothers aren't blood relations, band members Jim Putnam, Senon Williams, and Steve Goodfriend (who greet you from sun-drenched Los Angeles) have been playing together for more than 10 years. On their most recent album, *The Fallen Leaf Pages* (Merge), the Radar Brothers stay true to their roots, once again offering their patented mellow vocals, melodic piano, and gloriously lazy percussion on the altar of finely tuned, melancholy rock. The Rum Diary and the Red Thread warm up the crowd. 10 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$10. (415) 621-4455. (Jacobs)

2cool2B4gotten According to my friend Justine, the **Coolies** have to be cool because they're from New Zealand. But maybe she's a little biased, since she's from the land of the kiwi. A better reason to like this South Auckland all-girl punk trio is that they're pretty great. They've been turning heads and blowing minds with their keen style and catchy, danceable garage punk that's akin to Mocket's, Bratmobile's, and the Rondelles'. The Coolies are currently in the United States on a coast-to-coast tour that started in March (which included a stop at South by Southwest). Their extended stint in the Bay Area includes a handful of shows (last week they played with K.I.T. and Coach-

whips at Artists' Television Access) and the recording of their second full-length album in Oakland. Tussle, Ariel Pink, and Edie Sedgwick also play. 10 p.m., *Hemlock Tavern*, 1131 Polk, S.F. \$8. (415) 923-0923 (also Sat/9, 9 p.m., *Elbo Room*, 647 Valencia, S.F. \$8. (415) 552-7788). (Sarah Han)

April 9 Saturday

Sweet freedom It's not like no one knew where she had been all this time, but in the debut installment of Martha Stewart's column, *From My Home to Yours*, in the first issue of *Martha Stewart Living* magazine since her release from prison, she writes about her homecoming as if she had just been vacationing for a few months in Tahiti. No mention of prison, confinement, or any such bad things. It's only "good things" for this über-perfectionist, and that's the way she likes it. And the way most of her fans — including me and the participating artists in **'Yoo-hoo and Donuts'** — like it. Varnish Fine Art's group show, dedicated to the queen of craft, features illustrative and comic book works by 10 Alternative Press Expo artists, including Alex Pardee, Jerome Opena, Lucien Shapiro, and Jonathan Waysak. So mark it in your planner: APE in the afternoon and Varnish at night — you'll be glad you did; it's a good thing. *Alternative Press Expo* runs through Sun/10. Sat/9, noon–6 p.m.; Sun/10, 11 a.m.–5 p.m., *Concourse Exhibition Center*, 620 Seventh St., S.F. \$7–\$10. www.comic-con.org. "Yoo-hoo and Donuts" runs through April 30. Opening tonight, 7–11 p.m. Gallery hours Tues.–Fri., 11 a.m.–11 p.m.; Sat., 1–5 p.m., *Varnish Fine Art*, 77 Natoma, S.F. (415) 222-6161. (Han)

April 10 Sunday

Dark shadows Cape? Check. Corset? Check. Blood red lips and white cake makeup? Check and check. Well, now that you're all gussied up for a night on the town, slink over (or fly, for those who have the power) to Brainwash's benefit for the **Glampire** movie. This event for those with a bent for bloodsucking features a screening of four short films made by *Glampire* cast and crew, with intriguing titles like "The Lighter Side of Necrophilia" and "Bubble Movie"; musical performances by Fade and Eli Wise; and a meet-and-greet with those involved in the making of *Glampire*. 7:30–10 p.m., *Brainwash*, 1122 Folsom, S.F. Donations accepted. (415) 487-9290. (Han)

April 11 Monday

Play Penn While **Michael Penn** may be thought of as many things — producer, music arranger, film score

composer, husband to Aimee (as in Mann), brother to Sean (as in Penn) — it should not be forgotten that he started it all as a singer-songwriter in his own right. While Penn has only released four solo albums throughout his career, his bookish pop rock efforts, while sporadic, don't disappoint. Part Harry Nilsson, part Paul McCartney, and part Paul Westerberg, Penn's solo work is the convergence of care-free pop and serious songwriting. Now, after scoring films like *The Anniversary Party* and *Melvin Goes to Dinner*, and working with artists like Liz Phair, Penn's back in full singer-songwriter force and set to release a new album through SPiNART on his own label, Mimeograph Records. The album, *Mr. Hollywood Jr.* — 1947, which is scheduled for release in June, takes its inspiration from post–World War II Los Angeles. While he may be Mr. Hollywood this time around, Penn will no doubt prove himself to be Mr. Exceptional once more. Paul Hoaglin also plays. 9:30 p.m., *Cafe du Nord*, 2170 Market, S.F. \$15. (415) 861-5016. (Jacobs)

April 12 Tuesday

Don't turn around No, Der Kommissar is not in town, but Portland, Ore.'s **Ghost to Falco** is. Started in 2001 as a solo project by Eric Crespo (guitarist for the defunct Portland art rock band Alarmist), Ghost to Falco, now backed by a drummer and bass player, performs mournful songs that are unsettlingly beautiful, like a peaceful morning before a funeral. Crespo sings gently and deliberately over looped synth and guitar strums — lulling listeners to sleep with ominous raindrops on the brink of turning into a raging thunderstorm. Most times, Ghost to Falco plays more or less straight emotionally charged post-rock, but that's not a bad thing. Last year saw the release of the full-length album *Torn or Broken Shadowed or Dark Cast Off All Doubts and Ride the Flame to Freedom* (Coletta Blue) and a split 7-inch with the Curtains (Collective Jyrk). Portland's little punks on the prairie 2% Majesty and Austin, Texas's indie folksters Real Live Tigers also play. 10 p.m., *Hemlock Tavern*, 1131 Polk, S.F. \$6. (415) 923-0923. (Han)

April 13 Wednesday

Page gauge The Oscar hype has finally died down — presumably it'll be at least a few years till we get to hear Hilary Swank thank "my best friend and publicist" again — but make room in your trophy-gazing calendar for another, shall we say, more genuine awards

bash: the 24th annual **Northern California Book Awards**. With prizes voted on by the Northern California Book Reviewers Association, the evening honors outstanding regional authors in the categories of fiction, nonfiction, poetry, children's lit, and translation — with nominees including authors famous (Lawrence Ferlinghetti, Gary Snyder) and emerging, and a diverse array of subjects (bread making, farmworkers, Antonioni, trolls) represented in their works. San Francisco State University's Poetry Center picks up a special award in honor of its 50th anniversary, and the dean of UC Berkeley's Graduate School of Journalism, Orville Schell, is honored with the Fred Cody Award for Lifetime Achievement. 5–8 p.m., *San Francisco Public Library*, 100 Larkin, S.F. Free. (510) 525-5476, www.poetryflash.org. (Eddy)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to lists@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

In the spirit of opening minds and bringing new perspectives, SomArts Cultural Center is hosting **'Made in Palestine'**, a showcase of works by 23 Palestinian contemporary artists living in the Middle East and the United States. The works utilize an array of media and techniques, from the avant-garde (such as chocolate silk-screened onto glass, a steel box filled with rocks, and illuminated plastic hearts) to more traditional acrylic, ink, and photographic creations. Influenced by, among other things, ancient Egypt, surrealism, social realism, and installation art, the contributors are inspired by the creative works of the past and present, as well as their current personal situations. While establishing peace between Israelis and Palestinians may be like an artist's work in progress, open dialogues and exhibitions such as this may be a step toward peaceful coexistence. Exhibition runs April 7–21. Opening reception Thurs/7, 5:30–8:30 p.m.; gallery hours Tues.–Wed., noon–4 p.m.; Thurs.–Sat., noon–7 p.m.; Sun., noon–6 p.m., SomArts Cultural Center, 934 Brannan, S.F. Free. (510) 548-0542. See www.justiceinpalestine.net/MIP/program.html for a list of events held in conjunction with the exhibit. (Elisa Jacobs)



Peace of art: Mary Tuma's installation *Homes for the Disembodied* is part of "Made in Palestine."



Thank you for smoking: Madeline Minx of *Pushy TV* celebrates the release of her DVD. See Thurs/7.



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APRIL 6
TALKING TO A WALL, REVOLVER,
MUDSOC, DOC FREUD 8:30 \$5

APRIL 7
BOY FOUND FLOATING, FLUT,
FAKING BRAVE 8:30 \$5

APRIL 8
MODERNISM HAPPEN HOUR SHOW 3PM FREE

APRIL 9
THE HUNAHOB, PUM, PUM
DIPLOMA, RICHIE, RICHIE, RICHIE
9PM RECADE \$5

APRIL 10
THE DJ DANCE CLUB
EVERY DANCE IS DIFFERENT, IT IS TRUE!
WITH RWE DANCE LIFE 8:30 \$5

APRIL 11
BOOTH
THE TONIC, RWE, RWE, RWE
GUEST DJ: ZEBRA, RWE, RWE
FREE CDS TO FIRST 5 PEOPLE!
8:30 \$5

APRIL 12
BINKY RECORD RELEASE PARTY 3PM \$5

APRIL 13
CAROL SCHOENBERG, BINKY
HADEN, PUM, PUM 8:30 \$5

APRIL 14
TWO TUESDAY
THE BOUL TONES
THE LUMBERJACKS 8:30 \$5

APRIL 15
THE SILENT BOY, LIVING FRANCE
THE SILENT BOY, LIVING FRANCE
NEW TONIC, PEBBLE THEORY 8:30 \$5

[26]mix

THURSDAY 4/7
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ROXWELL | AL GREEN | KOO-C

FRIDAY 4/8
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RAW R | SPAIN | ROSSHOGG | TALES ONE

SATURDAY 4/9
EXTRA CLASSIC PRESENTS
EAST vs. WEST
APOLO (THIPLE THEATRE) | BEN (TALE SCHOOL)

TUESDAY 4/12
TIGHTWAD TUE DAYS
5:2 DRINKS DIRTY HIPHOP & NO REGRETS
MARK SPITZ | MR. CLEAN | SIXTAKAWLER

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music listings

music

Music listings are compiled by Sarah Han. The music interns are Keith Azine and Elisa Jacobs. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 6

Rock/blues/hip-hop

Blown to Bits, Drink the Bleach, Bowel Tones Elbo Room. 9pm, \$6-20.
BoDones Independent. 8pm, \$23.
Cold War, Secret Puppets Hemlock Tavern. 10pm, \$6.
Paul Currenti, Cas Lucas, Matt Bauer Hotel Utah Saloon. 9pm, \$5.
Devilins, Susan Enan Cafe du Nord. 9pm, \$8.
Ray Lamontagne, Missy Higgins Fillmore. 8pm, \$19.50.
Edna Love Biscuits and Blues 9pm, \$7.50.
Kevin McCarthy, Timothy Daniel Last Day Saloon. 9pm, \$5.
Moped Madrone Lounge. 9pm, \$4.
Mudsoc, Talking to a Wall, Cherry Bar and Lounge 9pm.
Okay, Why? Howard Hello Bottom of the Hill. 9pm, \$8.

Bay Area

Nicole and the Sisters in Soul Beckett's. 9:30pm.

Jazz/new music

Don Asher and Jim Rothermel Moose's. 7:30pm.
Bossa Suave Lingba Lounge. 8:30-10:30pm.
Charles Unger Experience Les Jolins Jazz Bistro. 8pm.
Gauche Gypsy Jazz, Mitch Marcus Jazz Session Amnesia. 8:30pm, free.
Good Vibes Quintet Washington Square Bar and Grill. 7pm.
Jazz Mafia Unit Bruno's. 7pm, free.
Jazz Standards Rick's Restaurant and Bar, 1940 Taraval. 731-8900. 8pm, free.
Mike Lipskin with Lorna K House of Shields. 5:30pm.
Sharon McNight Plush Room. 8pm, \$25-30.
Spider Saloff, Steve Ramsdell Jazz at Pearl's. 8:30 and 10:30pm, \$10-55.
Eric Shifrin Fairmont, 950 Mason; 772-5000. 7pm.
SoulJazz DogPatch Saloon, 2496 Third St; 643-8592. 8:30pm, free.
Benny Velarde and his SuperCombo Top of the Mark. 8:30pm.

Bay Area

Dave Holland Big Band Yoshi's. 8 and 10pm, \$14-20.
Ned Boynton Trio Downtown. 8pm.
Van Kleef's House Jazz Band Cafe Van Kleef. 8pm, free.

Folk/world/country

Bluegrass Country Jam Plough and Stars. 8:30pm, free.
Open mic Irelands 32. 9:30pm.
Tippy Canoe Union Square Park, Geary and Powell, between Stockton and Post; 477-2900. Noon, free.

Bay Area

Julio Bravo Shattuck Downlow. 8pm, \$5-10.
Live salsa music Shattuck Downlow. 8pm, \$5-10.
Claudia Schmidt Freight and Salvage Coffee House. 8pm, \$19.50.
Whiskey Brothers Albatross Pub. 9pm, free.
Za'Bava! Izvorno Ashkenaz. 8:30pm, \$9.

Dance clubs

Barefoot Boogie Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm, \$7. Eclectic dance music.
Big Up! Big Up! Sohna Cafe and Lounge, 272 McAllister; 621-2200. 9pm, free. An event showcasing women in reggae and hip-hop.
La Bodega Baaab. 10pm, \$3. Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.
Bondage A Go-Go Glas Kat. 9:30pm-3am, \$5-10. Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Le Boom Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$5. With Antonio, M3, Tasho, and guests.
Chill Azul 4pm-1am, free. Deep and soulful house with Dru West and DJ Q.
Clash Beat Lounge 10pm-2am, \$5-10. '80s night with DJ Classic and special guests.
Crucial Nickie's BBQ. 10pm-2am. Roots, rock-

steady, dancehall, and dub with DJ Brigadier Barry and B-Love.
Dodgy Eight. 10pm. With Chris Orr, Richie Panic, and Nadine.
Dodgy Style Arrow. 10pm. Disco go, '80s boogie, Chicago traxx, and more with DJs Solar and TK Disco.

5150 Bohemia Lounge 7-11pm, free. With John Anaya, John "Top Cat" Chatham, and Matt Bridges.
Pagot Daddy's 440 Castro; 621-8732. 9pm-2am, free. A gay club with DJs Earworm and Bruce Wang.
Full Deck Fuse. 9pm-2am. With DJs Swingset, Daryl Stubbs, and Duserock spinning house and more.

Get Down Bamboo Hut, 479 Broadway; 989-8555. 9pm, free. Soul classics, rock, reggae, and more.
Hi-Fi Lounge 2125 Lombard; 345-8663. 9pm-2am, \$5. Funk and hip-hop.
The Hump Lit 9pm-2am, free. Deep house, progressive house, and breakbeats with DJs Drew, Stevie, Ben, Jesse, Gabriel, and weekly guests.
Indigence Harry Denton's Starlight Room. 8pm-2am. '70s, disco, funk, and house with DJ Bruce.
Levendee Lounge 1710 Mission; 864-5585, www.levendee.com. 6-10pm. Happy hour featuring downtempo and lounge with DJ Seven and Solomon. 10pm-2am. Local DJs. 10pm-2am.

Local DJs
Meat DNA Lounge 9:30pm-2am, \$5. Industrial and EBM with BaconMonkey, Djall, Mitch, and Netik.
Moonstone Milk. 9pm-2am, \$5. Hip-hop, R&B, soul, and reggae.

1964 Edinburgh Castle 10pm-2am, free. Mod/'60s dance party.
Off the Record House of Shields. 8pm-midnight, free. Hip-hop, soul, and R&B.
Original Concept Underground S.F. 10pm-2am, \$5. Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.
Planet Magazine Laszlo. 8:30pm-1:30am. Cocktail and lounge party.

Qool 111 Minna Gallery. 5-10pm, \$5. Pan-theatronic lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Rebirth Alpha Bar, 3848 Geary; 244-6989. 8pm-2am, free. Deep, soulful, urban house grooves and live conga drum with DJ Kimani and Lito Carrillo.

Red Wine Social Dalva. 9pm-2am, free. Junk rock, hip-slop, and electro trash with Toph One and guests.
Retool and Grind Club Eros, 2051 Market; 255-4921. 7pm, free. Open stage for FTMs and friends.
Rich Girls Skylark. 9pm-2am, free. With Daryl Stubbs and Duserock.

Royale 9pm-2am. With DJ El-S.
Salsa Dance Lessons Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.
Satellite Ani Bar, 43 Sixth St; 543-3505, www.anubar.com. 9pm-2am, free. House and techno.
1751 socialclub 9pm-2am, free. Reggae, dancehall, soul, and funk with DJ Gomez.

She Monkey Club 7pm-midnight, free. With Femme DJs.
Stupid Wednesday Rickshaw Stop. 7-10pm, free. Indie rock, hip-hop, party beats, and '60s garage with DJs Caldrige, Brother Grimm, and BAS.
Sweet 'n Low Luna Lounge, 1192 Folsom; 626-6043. 10pm-2am. Urban grooves, R&B, and neo-soul with Kevin Armstrong, Sakel, TD Camp, Henry, and Mr E.

Sweet Spot Tunnel Top. 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
Synchroniz Il Pirata, 2007 16th St; 626-2626. 10pm-2am, \$2. Psytrance.

Thigh High Wednesdays Club Caliente. 9pm-2am, free. Hip-hop and dance music.
Thrill Beauty Bar 9pm-2am. Rare grooves with Claire Ahl.
Urban Romance Fluid Bar and Lounge. 8pm-2am, \$5. With hosts Dane, Adam, Gjerrus, and the Plymouth Gin Girls.
Vitabar Divas 1081 Polk; 928-6006. 10pm-2am, \$5. With mikke and Jada Halston.

Wabi Sabi EZ5, 682 Commercial; www.ez5bar.com. 9pm, free. Hip-hop, breaks, and techno with DJ Groovecatcher.

Bay Area

Good Life Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, free. Hip-hop, dancehall, soul, and classics with DJ VNA and D Madness.
Ivy Room 7pm, free. With DJ Transit.
Kingman's Lucky Lounge 5-8pm, free. Open-audition turntables by appointment, followed by downtempo with Ambient Mafia.
Lion Rock Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm, \$7. Reggae, dancehall, and roots with Jah Yzer, DJ Riddim, Dub Rocker, Jah Mystic, and Poppa.

Male High Club 9pm. With the Gnome Servant and Emily.

Rad Audio Blakes. 10pm, \$3-5. '80s, new wave, synthpop, and indie with DJs A-Typical and Team Awesome.

Shattuck Downlow 8pm-2am. Salsa dance lessons.

Soulvation Ruby Room. 10pm-2am.

Suburban Stinger Lounge, 38 East 25th Ave, San Mateo; (650) 571-8486. 9pm-2am, free. Progressive house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 7

Rock/blues/hip-hop

Astral Tomihara, Invisible Cities Make-Out Room. 8:30pm, \$6.
Andrew Bird, Laura Veirs 12 Galaxies. 9pm, \$14.
Bluebeard, Delester, Nullspace Cafe du Nord. 8:30pm, \$5.
Boy Found Floating, Ned, Faking Brave, Fluy Cherry Bar and Lounge. 9pm.
Terr Fellini Amnesia. 9pm.
'Fisherspooner Odyssey Release Party' 111 Minna Gallery. 10pm-2am, free.
'Fusion' Red Devil Lounge. 8pm, \$5-7. Hip-hop with MC Zion, Jennifer Johns, Pep Love, Amp Live, Definate, Icewater, Platurm, Phatrik, and Lex.

Golden Shoulders, Dame Satan, Sonya Greta Hemlock Tavern. 9pm, \$6.
Sean Hayes, Obo Martin, Michael Musika and Ben Sherwyn, Sleepy Todd Swedish American Hall, 2174 Market; 861-5016. 7:30pm, \$12.
Little Brazil, New Strange, Your Enemies' Friends Bottom of the Hill. 9pm, \$7.

Nicole McRory Johnny Foley's. 9pm.
Night After Night, Hightower, Gift of Goats Eagle Tavern. 9pm.
Saros, Hadan, Walken Last Day Saloon. 9pm, \$5.
Clem Snide, Shivaree, Marbles Great American Music Hall. 8pm, \$15. See 8 Days a Week, page 54.
Texas Thieves, Neon Maniacs, Prima Donna, Mouth-Offs Parkside. 9:30pm, \$6.

The Merry Widows, Chop Tops, Fernaldibirds, Nuts and Bolts, Memphis Murder Men Studio Z.v. 7pm, \$12. "B.A.D. Ass Benefit." See 8 Days a Week, page 54.
Thriving Ivory, Eoin Harrington Independent. 9pm, \$10.
Underneath, Hopesfall, Chariot, Fear Before the March of Flames Slim's. 8pm, \$15.

Alex Woodard, Kai Brown Hotel Utah Saloon. 9pm, \$5.

Bay Area

Impaled, Engorged, Lord Gore, River Runs Black Stork Club. 9pm.

Jazz/new music

Dick Fregulla Washington Square Bar and Grill. 7pm.
Susan Getz Bruno's. 9pm, \$10.
Kaman Seitu Quintet Les Jolins Jazz Bistro. 8pm.
Mike Lipskin and Waldo Carter Moose's. 7:30pm.
Sharon McNight Plush Room. 8pm, \$25-30.
Spider Saloff, Steve Ramsdell Jazz at Pearl's. 8:30 and 10:30pm, \$10-55.

Eric Shifrin Fairmont, 950 Mason; 772-5000. 7pm.
Three Thinking Jazz Trio Ana Mandara, 891 Beach; 771-6800. 8pm.
Top Shelf Jazz Trio House of Shields. 5:30pm, free.

Bay Area

Dave Holland Big Band Yoshi's. 8 and 10pm, \$14-20.
Peter Barschay, Weber Lago Downtown. 8pm.

Folk/world/country

Fito Reyes con Ritmo y Armonia, DJ Eddie Elbo Room. 10pm, \$8.
Toshio Hirano Argus Lounge, 3187 Mission; 824-1447. 9pm.

Bay Area

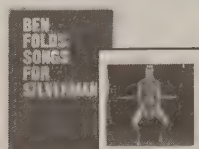
Emman and friends Ashkenaz. 9pm, \$10.
'Fun with Fimoula' Beckett's. 9:30pm.
'Old Time Square Dance' Starry Plough. 9pm, \$8.
With Amy and Karen, and the Barnburners, calling by Evie Ladin.
Kelly Joe Phelps Freight and Salvage Coffee House. 8pm, \$20.50.

Dance clubs

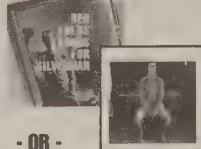
Arrow "Techno Vampire Happy Hour," 6:30-10:15pm, free. An erotic club featuring obscure music. 10pm-2am. Synthcore, electro-punk, new wave, and more.
Baobab 10pm, \$3. Reggae and dancehall with DJ M'Penzi.

Continued on page 62

BEN FOLDS SONGS FOR SILVERMAN
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Pre-order online to get his new album along with the LIMITED EDITION LIVE CD
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HEZEKIAH
Hurry Up & Wait
Soulspazm

13⁹⁸ CD

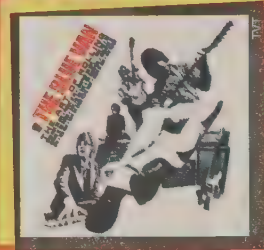
Hezekiah's *Hurry Up & Wait* is a multi-layered soundscape of rich yet breathable melodies, powerful wordplay, and punctuating percussion. Features Bahamadia, Grand Agent, Scratch (The Roots), and others. "I'm so impressed with the concept and all together songs. Hezekiah is a great talent." — Scott Storch (producer)



OKKERVIL RIVER
Black Sheep Boy

12⁹⁸ CD

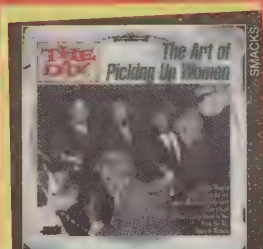
Black Sheep Boy is Okkervil River's most ambitious and cinematic record yet, a love story and adult fable that evokes the mature songcraft of Leonard Cohen's *New Skin for the Old Ceremony*, the sophistication of Scott Walker's *Scott 4*, the shambling slow-motion bravado of Neil Young's *On the Beach*, and the raw nerves and trick effects of Big Star's *Third/Sister Lovers*.



THE BLUE VAN
The Art Of Rolling

10⁹⁸ CD

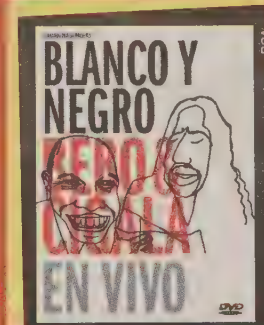
raging white-blues bliss immortalized on Five Live Yardbirds and . . . brawling-R&B singles by the Animals and the Small Faces." — David Fricke, *Rolling Stone*



THE DIX
The Art Of Picking Up Women

14⁹⁸ CD + DVD

CD features unreleased Dix tracks unearthed by Prince Paul. Also includes the retrospective DVD *The Rise And The Fall Of The Dix*. "Their cataclysmic rhythm and harmonies combined with their explosive dance moves makes the Dix one of the best groups to grace this recording industry." — Gerald Grimbly, *Indianapolis Sun Times*



BLANCO Y NEGRO
Bebo & Cigala En Vivo

19⁹⁸ DVD

A visual representation of the historic union between two diverse performers. Flamenco and Cuban traditions meld seamlessly before your very eyes.



YO YO MA
THE SILK ROAD ENSEMBLE
Silk Road Journeys: Beyond The Horizon

14⁹⁸ CD

Yo-Yo Ma continues his musical journey exploring the rich cultural traditions of the Silk Road.

ARIEL PINK'S
HAUNTED GRAFFITI
The Doldrums
Ariel Pink's new album, *Worn Copy*, is out Tuesday, April 26th! See them live at Hemlock on April 8th!

9⁹⁸ CD

DEAD MEADOW
Feathers

12⁹⁸ CD

Don't miss either Bay Area show! Tuesday, April 12th at the Starry Plough or Wednesday, April 13th at Bottom Of The Hill.

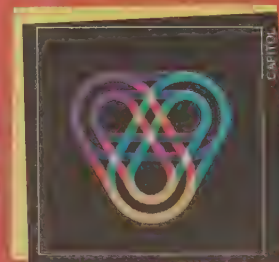


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Suite Unseen: Summoner of The Ghost

14⁹⁸ CD

FREE LIVE PERFORMANCE AT AMOEBA, SF on Sunday, April 10th at 2 PM!

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TUESDAY, APRIL 12TH FROM 9 pm - MIDNIGHT

Action Theatre, 2nd Floor - Sony Metreon, 101 Fourth St. Joel Gion will also do a signing from 8 - 9 PM. The DVD will be for sale at the event for \$19.98. For more detailed information stop by Amoeba Music and pick up a flyer, or visit us online at amoebamusic.com.



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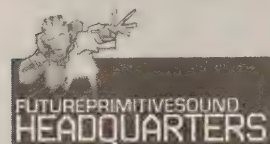
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- BENJAMIN FRANKLIN

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Axum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Bad Abbots 2801 Leavenworth; (415) 775-5110.
Balazo Gallery 2811 Mission; (415) 550-1108.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Grand Highway; (415) 386-8439.
Beat Lounge 501 Broadway; (415) 982-5299.
Becky Bar 2299 Mission; (415) 285-0323.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
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Boom Boom Room 1601 Fillmore; (415) 673-8000.
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Bubble Lounge 714 Montgomery; (415) 434-4204.
Butler 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Claude; (415) 392-3515.
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Bay Area

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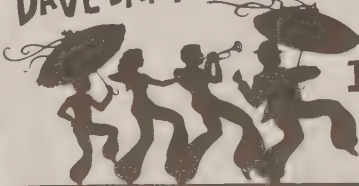
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Nikola Baytala, Guthrie, Shane One
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SAT Orkut.com
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THU MEAT
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THE GRAZE
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**SONNY SMITH
RICHARD JULIAN
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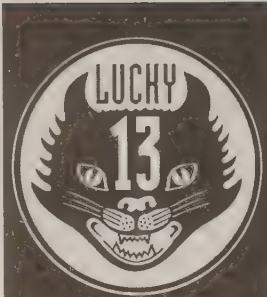
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CARTA
LIAM SINGER**

SUNDAY, APRIL 17
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Collective featuring OSCAR NAYZED on trumpet, WIL
BLADES on R3, Funky Drummer, Feltback Bassist,
Steady Soul guitarist and screamer! Hitting red hot Sax
that which seems to effortlessly create a solid (rough-
ly) indie/jazz sound all its own! Combining melodic
smooth tones of electric Grand Green style (the match-
less) swing Jazz with explosive on-stage beats and
non-stop rhythms drawn from classic-60s & -70s era
Soul, R&B, Funk and Boogie grooves - sound nicely
with some just plain nasty heavy sounds and relentless
"In true Funky Boogie Breaks (like Sly Stone)!"

SATURDAY, 4/9: \$12 (Kath) (Soul Jazz Legends)
Re-Mixter Home-up featuring:
DR. LONNIE SMITH (B3 Organ)
EVAL LOCKETT (Horn) & Jimmy Smith
JOE LOHMEYER (Sax) - (Funk/Boogie)
DESIGN CLAIRBORNE (Drums) - (Horn/Vibes)
WIL BLADES (B3) & Mother's (B3, O.E.D.)

SUNDAY, 4/10: FREE (Soul/R&B)
"NO COVER SUNDAYS" Presents:
"BOHEMIAN KNUCKLE-BOOGIE"
"See the Master Blaster-21st Century Master!"
(Mike Pilzer): The Only Cat I've ever seen play
TWO TRUMPETS at ONE TIME! So Funky,
with some straight from the soul!

TUESDAY, 4/12: \$4 (Funk)
"GOATMILK"
"Must be something funky in here. Pull it out, so
we can have it on. GOATMILK has a way with the
beat. The rhythm section has the ever steady Blue
Crab, Peter Givens, leaving the band to the
band of what we mean: THE TRO!"

WEDNESDAY, 4/13: \$5 (Soul/Funk/Blues)
"MAD! AND THE SERVICE"
aka: "BARKING BULLDOG BOOGIE"
"Kick ass soul and funky groove."
& Always a good time!
KATHLEEN HOLLINGSWORTH
(KEYS & NOVELTY Sounding musician)
RUSS GOLD (DRUMS/Garrin Benfield)
JOHN HERRERA (BASS/Zigaboo, Slaptones)
SCOTT JUSTICE (GUITAR/Sound on the Rocks)

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Tuesday, April 26th "DRAGON SMOKE" (Dragon's Den) &
"BEEZLEBOOG" & Late-Night Show (JAM - Dragon's Den)
Friday, April 29th "WIL" & Late-Night Show (JAM - Blue Nile)
www.boomboomtickets.com

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The Gun Shys

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4/14 Shiny Toy Guns
4/14 Tommy Sunshine
4/16 Kid 606, Tussle
4/23 Von Iva
4/29 non-stop Bhangra
4/30 Lucksmiths

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music listings

Thursday 7

From page 58

Bas Gone Wild Club Bas 9pm.
Bellicious Tropi Gala Club, 358 Ocean; (408)
246-1129. 8pm-2am, \$10. Belly dance class,
dance performance, and party with DJ Raffy
spinning Arabic and international mixes.
Brazilian Nights Club Caliente, 8:30pm, \$13.
Brazilian dance class and live music.
Break House Thursdays Chi Chi, 440 Broadway;
989-3434. 9pm-1am. With Bryan Bence, Car-
olyn, Kok-e, Sneke Pete, and guests.
Built for Speed Delirium, 10pm-2am, free. With
rotating DJs Fashion Hooker, Platform Whore,
and DJ Juan of a Kind.
Cafe Cocomo 8pm-2am, \$10. Salsa music.
Chikiboom Roccapulo, 9pm-2am, \$6. A gay and
lesbian Latin music dance party.
Churys RoHan Lounge, 9pm-midnight, free. Hip-
hop, R&B, and jazz with Joker.
Circuit Breaker Fuse, 9pm. Hip-hop with DJ
Centipede.
Club Faith 715 Harrison, www.faithsf.com.
9:30pm-2:30am, \$7-12. With DJs Twist, Neon
Leon, and Mike Biggz.
Club NV 10pm-3am, \$10-15. Trance and progres-
sive house.
Club 201 201 Ninth St; www.emoneypresents.com.
10pm-2am. Hip-hop and reggae with DJs Pos
Red and Supreme.
Cracker Jack Club Wazema, 543 Divisadero;
863-4551. 8pm-midnight, free. Downtempo,
dub, roots, and Afrobeat with DJs Utamu, Justin,
and guests.
Cruise Lina Lounge, 9pm-2am. Deep and
groovy house with Todd Michael, Cindy, Uncle
Larry, Andy Plack, Sunil Kapadia, and weekly
guests.
Cultivating Groove 111 Minna Gallery, 9pm-2am,
\$7. Presented by Green Gorilla, Pank Mammoth,
and Red Melon.
Dalva "Cheap Thrills" 5-9pm. With DJs Wally
Haskell and Sir Artie Pants. "4-Play Weekend,"
9pm. With Señor Keyvan and guests.
Dancehall Thursdays AsiaSF, 10pm-2am, \$10.
Dancehall and reggae.
Desiret El Rio, 9pm, \$5. Arabic breakbeat, drum
n' bass, Darbouka hip-hop, and more with DJ
Souleiman and guests.
114-18357 Club Li Po Lounge, 9pm-2am.
Krautrock, spacerock, neo-noise, and more.
EZ5 682 Commercial, 362-9321, "6 2 9" 6-9pm,
free. '80s, uptempo jams, and deep house breaks.
"Bumpin'," 10pm-2am, free. With DJs Morse
Code and Monte Carlo.
Fluid Thursdays Fluid, 10pm-2am, \$10. House,
salsa, R&B, and more with Big Bad Bruce.
Fun 26 Mix, 9pm, \$5-10. Old-school, hip-hop, and
reggae with DJ Jh Yzer.
Give Thanks Club Six, 9pm-11:30pm, \$5. With Polo
Mo'Xquz, Shortkut, Doogie, Ivier, and Irie Dole.
Gobip Bohemia Bar, 8pm, \$7-10. Experimental
multimedia party with Sagan, group A, miba,
Tolga, Sarah-O, and RyanP.
Grub Blind Tiger, 9pm. House and breaks with DJ
Hans and friends.
Heffire Club The Stud, 10pm, free. A rock 'n' roll
dance party for girls and queers.
Hi-Fi Lounge 2125 Lombard; 345-8663, 9pm-2am,
\$5. With DJ Jesse Martinez.
Industry Bigfoot Lounge, 1750 Polk; 440-2355,
10pm-2am, free. A club dedicated to those work-
ing in the service, promotion, performance, and
creation industry.
Jettash Ani Bar, 43 Sixth St; 543-3505,
www.anu-bar.com. 6-10pm. Free. Rock, retro, and
electronica with Kray, Dammitt, and guest DJs.
Lapel Madrone Lounge, 9pm. With DJ Neel Kizmi-
as and guests Claire Ahl and Deejay Ziploc.
Levande Lounge 1710 Mission; 864-5585,
www.levendes.com. 6-10pm. Downtempo, dub,
hip-hop, and more with Nate Harrison, Paul To-
bias, and guests. "Dubspace," 10pm. With DJs
Joshua Iz, TK Disko, and Tal M. Klein.
Mezzanine "Slappy Hour," 5-9pm, free. Deep
house, broken beat, and downtempo with Julius
Papp, Mauricio Aviles, Charles Spencer, and
guests. "Congregation," 9pm-2am, \$7. Neo-soul
and house with David Harness.
Michieck Red Eye Lounge, 1337 Mission; 437-
1337. 9:30pm-2am. Hosted by International
Loose Cannonans and friends, with DJs Expel,
Spare, Platurn, and guests.
Moneyshot Milk, 9pm. With Future Primitive
Sound DJs.
Monkeytime House of Shreds, 6pm-2am, free.
With DJs Dr. Oliver and Darkat spinning eclecti-
ca and Dev Dawg and Earlarks spinning soul
classics and nu-jazz.
Naranja Skylark, 9pm-2am, free. With Hideo
Kobayashi, Marico, Yoshito, Simas, Tokyo Com-
ponent, Kento, and Hakobo.

1984 Cat Club, 9pm-3am, \$5. '80s, top 40, and
new wave.

Party for the People Element Lounge, 1028 Geary;
571-1362. 9pm. Hip-hop, funk, and rock mash-
ups with Mix Master Mao and DJ Fidelisk.
popsene 330 Ritch, 10pm-2am, \$5-8. Britpop,
indie, new wave, mod, electronic, and '60s soul
with Aaron Axelsen and Jeremy.
Punk Rock Disco Nickie's BBQ, 9pm. House
music with Paul, Soel, and others.
Raise Up Café Claude, 9pm-2am. With Tomb of
Doom, Alexis, and Ryme.

Real Raw Oxygen Bar, Sushi and Sake Lounge
8pm-midnight. With DJ Pimpallaz Sound.
Rhythmic Thursdays Azul, 1 Tillman Pl; 362-
9750. 9pm-1am, free. Latin grooves and house
with Zach DeVincenzi.

Royale 9pm-2am, free. With Vin Sol.
1751 socialclub 9pm-2am, free. Top 40 and old-
school.

Simple Pink, 2925 16th St; 431-8889, 9pm, \$10
With DJ Julius Papp.

Sini Club NV, 9pm-3am, \$10-15. DJs spin trance,
house, and rock at this sin-themed dance club.

Social Bambuddha Lounge, 601 Eddy; 885-5088,
8pm. Ambient music with DJs Ken Vulsion and
Andre Shaw.

Solid Hush Lounge, 10pm, \$3. With DJs
Nikki Trauma and Jenny.

Strictly '80s Rx Gallery, 132 Eddy; www.rx-
gallery.com. 8pm-midnight.

Suite One80ne 9pm-4am, \$10. With live DJs.
Supercharger Kate O'Briens, 10pm-2am, \$5.
Rock and hip-hop with rotating DJs Spin, Vin
Sol, Ross Hogg, and guests.

Thursday Night Lounge Thirsty Bear, 661
Howard; www.thirstybear.com. Downtempo
Top of the Mark, 7pm-midnight. With a live DJ.

Tubestack Connection Aunt Charlie's Lounge, 133
Turk; www.auntcharlieslounge.com. 9pm-2am,
\$3. A gay dance club featuring Eurodisco, elec-
trofunk, and more with DJ Bus Station John.

Tunnel Top 10pm-2am. Hip-hop with DJ Toph
One.

Twilight Soluna Cafe and Lounge, 272 McAllister;
621-2200. 6-10pm, free. Uptempo lounge music
and visual artistry.

Under the Influence Alpha Bar, 3848 Geary; 244-
6989. 10pm-2am, \$5. Hip-hop and breaks with
DJs 4aM and Aspect.

Underworld Kelly's Mission Rock, 9pm. Hip-hop.
Uplift Monkey Club, 10pm-2am, free. With DJs
Daniela and Dedan spinning beautiful, soulful
house music.

Windup Endow, 10:30pm-4:30am. With guest DJs.
Xhale Shadow Lounge, 299 Ninth St; 252-3334
10pm-4am. Breaks.

Bay Area

Automatic Kingman's Lucky Lounge, 9pm-2am.
Classics, dancehall, and soul.

The Breaks Ruby Room, 10pm-2am. Deep
grooves, old-school hip-hop, and funk.

Brothers and Sisters Lika's Taproom and Lounge,
2221 Broadway, Oakland; (510) 451-4677. 9pm, free.
Soulful house and dance music with DJ Daniela
and Dedan.

Community Thursdays Shattuck Downlow, 8pm,
\$5. Funk, soul, hip-hop, reggae, and '80s.

Intrigue Thursdays Agave Grill and Cantina, 2033
N Main, Walnut Creek; www.intrigueparty.com.
9pm-2am. Hip-hop, R&B, and reggaeton.

Radio Retox Radio, 435 13th St, Oakland; (510) 451-
2889. 10pm-2am.

Selector Series Jupiter, 8pm-midnight, free. Elec-
tronic and DJ night.

Spank Blakes, 9:30-11:30pm, \$5-7. Pop hits, hip-
hop, dancehall, and R&B with DJ Solar.

White Horse Bar, 8pm. With DJ Tony-T.

Friday 8

Rock/blues/hip-hop

Garrin Benfield, Samantha and the Ritual Inde-
pendent, 9pm, \$12.

Big Bones Biscuits and Blues, 8:30 and
10:30pm, \$15.

Clumsy Lovens, Jon Roniger Last Day Saloon,
9pm, \$10.

Hydra Fillmore, 9pm, \$27.50.

In-Citers, Impalers, Lowlat Cafe du Nord,
9:30pm, \$10.

Kehoe Nation, Naysayers, Solid Dollar Sliim's,
9pm, free.

Kings of Leon Great American Music Hall, 9pm,
\$13.

Mandarins, October Allied Li Po Lounge, 9pm, \$5.
Motorhead, Corrosion of Conformity, Zeke, Class
of Zero Warfield, 8pm, \$27.50.

Move, Justin King Red Devil Lounge, 8pm, \$10.
Plasterkirk Ireland's 32, 9pm.

musiclistings

Pokakoholics, Power of Three, DJ Motor Head
Cherry Bar and Lounge, 5pm, free.
Radar Brothers, Rum Diary, Red Thread Bottom of
the Hill, 10pm, \$10. See 8 Days a Week, page 54.
Skindivers Johnny Foley's, 9pm.
Tino Corp, J-Boogie's Dubtronic Science Elbo
Room, 10pm, \$10.
Tussle, Ariel Pink, Coolies, Edie Sedgwick Hemlock
Tavern, 10pm, \$8. See 8 Days a Week, page 54.
Young Dubliners 12 Galaxies, 9pm, \$14.

Bay Area

Action Action, Number One Fan, Plus Ones, Yes
Dear Imuscast, 5429 Telegraph, Oakland, (510) 601-
1029, 8pm.
Blowfly Shattuck Downlow, 9pm, \$7-10.
Cheat, Foreign Telegram, Barefoot Bride, Blam-
mos Blakes, 9pm, \$7.
Dead Hensons, Knights of the New Crusade Stork
Club, 9pm.
Houston Jones Bistro, 1001 B St, Hayward, (510)
886-8525, 9pm, free.
Lights Out, Our Turn, First Step, Right On 924
Gilmart, 8pm, \$5.
Nicole McOrory Beckett's, 9:30pm.
Red Meat Ivy Room, 10pm.
Rock Lotto Starry Plough, 9:30pm.
Sweet Honey in the Rock Zellerbach Hall, UC
Berkeley, Bancroft Way at Telegraph, Berk, (510)
642-9988, 8pm, \$24-46.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark,
9pm, \$10.
Charles Unger Experience with Valencia Les
Jouling Jazz Bistro, 8pm.
Chuck Peterson Sextet Bird and Beckett Book,
2788 Diamond, 586-3733, 5:30pm, free.
Crudite Quintet King George Hotel, Winston's
Lounge, 334 Mason, 781-5050, 7-10:30pm, free.
Dirty Little Secret Plush Room, 11pm. With RI
Owens.
Downtown Uproar Le Colonial, 20 Cosmo Pl, 931-
3600, 6pm, free.
Ken Fishler Washington Square Bar and Grill, 7pm.
Jazz Trio Ana Mandara, 891 Beach, 771-6800,
8:30pm.
Live jazz Red Rock, 699 Chenery, 333-3030, 9pm,
free.
Sharon McNight Plush Room, 8pm.
Bobbe Norris and Larry Dunlap Michael's Octavia
Lounge, 1772 Market, 863-3690, 8:30pm, \$20.
Spider Saloff, Steve Ramsdell Jazz at Pearl's, 9
and 11pm, \$10-55.
Eric Shirlin Fairmont, 950 Mason, 772-5000, 7pm.
Snake Trio Red Poppy Art House, 2698 Folsom,
826-2402, 8pm, \$10.
Gini Wilson Moose's, 8pm.

Bay Area

Pers Anders and Henrik Frisk Center for New
Music and Audio Technologies, 1750 Arch, Berk,
www.cimat.berkeley.edu/calendar, 8pm, \$5-10.
Dave Brubeck, New Brubeck Octet, Quartet San
Francisco Mills College Concert Hall, 5000
MacArthur Blvd, Oakland, (510) 430-2296, 8pm, \$6-
12. Brubeck Festival 2005.
Dave Holland Big Band Yoshi's, 8 and 10pm, \$16-
24.
DJ and Brook Nomad Cafe, 6500 Shattuck, Oakland,
(510) 595-5344, 7:30pm, free.
Sasha Dobson Quartet Downtown, 9pm.
Sara and Swingtime Speisekammer, 2424 Lincoln,
Alameda, (510) 522-1300, 8pm.
Swing Thing Jazz Band Lake Merritt Dance Cen-
ter, 200 Grand, Oakland, (510) 893-1519, 9:15pm, \$8.
Vince Wallace Quintet Cafe Van Kleef, 9pm, \$5.

Folk/world/country

Toshio Hirano, Kitty Rose with Woody Simmons
Dolores Park Cafe, 501 Dolores, 621-2936,
6:30pm, \$5.
International Roma Day Croatian-American Cul-
tural Center, 60 Onondaga, (707) 823-7941, 7pm,
\$12-15.
Lemon Lime Lights Catalyst Cocktails, 312 Harri-
et, 621-1722, 6:30pm, free.
Yonder Mountain String Band Grand, 9pm, \$25.
Bay Area
'Barbary Coast Night' Cafe Raphael's, 10064 San
Pablo, El Cerrito, (510) 525-4227, 7pm.
Uday Bhawalkar with Manik Munde
Samba Da, Universal Language Ashkenaz,
9:30pm, \$13.

Dance clubs

African Dance Mission Baobab, 10pm, \$3. Zouk,
soukous, mapuka, and rai with DJ Marco and
guests.
An Bothran 668 Haight, 431-4724, 10pm-2am,
free. House, funk, and soul with DJ Seanie.

Continued on page 65

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music listings

Friday 8

From page 63

Ballroom and Swing Dance Party Metronome Dance Center. 8pm. \$15. Ballroom dance lesson followed by a dance party. 9pm. \$12. Metro swing party.

Bamboo Hut 479 Broadway. 989-8555. 5-8pm.

Happy hour. 8pm-2am. \$5, free before 11pm. Rock, soul, funk, '80s, '90s, and more with DJ Kirk.

Beyond Ent Harry Denton's Rouge, 1500 Broadway. 346-7683. 9:30pm-2am. \$15. Top 40 and house with DJs Andrew B and MajesticChris.

Blessed Make-Out Room 10pm. \$5. Funk, hip-hop, dancehall, and Latin thang with B-Love and rotating DJs.

Cafe Arguello 1499 Valencia. 643-3160. 8-10pm, free. Flamenco dancing.

Cafe Cocomo 8:30pm-2am. \$15-20. House, European, dance, and hip-hop.

Club ID Rickshaw Stop. 10pm. With DJ Zebra, DJ Fletcher, and a live set by the Gun Shys.

Club Judah Jelly's. 10pm. \$5. Dancehall, dub, covers rock, and roots.

Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.

Divergence Madrone Lounge. 9pm. \$4. Ancient rhythms and urban beats with DJ Wisdom.

Dragon Bar 473 Broadway. 834-9383. 8pm-2am, \$10, free before 10pm. House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.

East Coast Swing City Dance Party Metronome Dance Center, 1830 17th St. 252-9000. 7:30pm, \$15. Beginning East Coast swing lesson, followed by a dance party.

Electric Pussycat Amnesia. 9pm. With DJ Kitty-D and Mermaid.

E25 682 Commercial 362-9321. "Freaky Fridays," 6-10pm, free. Old-school, nu-skoal, and more.

Fag Fridays Endup. 10pm-5:30am. \$8. With residents Rolo, David Harness, Neon Leon, and weekly guests.

First Serve Basis 26 Mix. 9pm-2am. Hip-hop.

Flavour Fridays Sno-Drift. 10pm-3am. Hip-hop and salsa.

FreeForm AsiaSE. 10pm-3am, free. House and techno.

Funk N' Vibe Sublounge. 9pm-2am. \$5. With DJs Chad Mitchell, Uncle Larry, Natty D, and Todd Michael.

Get the Lead Out Rx Gallery, 132 Eddy; www.psy-booty.com. 9pm-2am. \$8-10. With Alpha Channel, Caldera, Maer, and Rob-ot and visual projections by English Steve.

Ghett Set Skylark. 7-10pm, free. Hip-hop and electronica with Baby Daddy and friends.

Gloss 661 Howard; 339-7444. 10pm-4am. With Reda, Linden C., Raoul Kahn, King Kooba, and SOS.

Harry Denton's Starlight Room Midnight. \$5. With DJ Sammi.

Heavy Fridays 330 Ritch. 10pm. Hip-hop, R&B, and dancehall.

Hi-Fi Lounge 2125 Lombard; 345-8663. 9pm-2am. \$5. Hip-hop with DJ Daymitreus.

Hot Pants Cat Club. 10pm. \$5. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, and the Wax Chef.

Hush Hush Lounge 6pm-9pm, free. Happy hour. "Kiss Kiss," 10pm-2am. \$5. With Forest Green, Mochipet, and Seraphim.

Jillian's 101 Fourth St. 369-6100. 9pm-2am. Top 40 and old-school.

Lady Lu Nickie's BBQ. 9:30pm-2am. \$5. With DJ Marcella and guests.

Latin Bay Area Glas Kat. 9pm. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Levende Lounge 1710 Mission; 864-5585, www.levendesf.com. 6-10pm. With performance by Acoustic Sneaky. "The Short Bus of Funk," 10pm. Funk and old-school.

Lingba Lounge 9pm-2am, free. Latin house.

Machine Drome Monthly Drum Machine Museum, 142 Taylor.

www.drummymachine.com/v2/md2.html. 9pm. \$5-8. With Miles Telman, Twittering Machine, Endosine, and Audiovoide.

Mexican Bus Board at Chevy's Restaurant, 201 Third St. 543-8060. 9:15pm-2am. \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.

Mixed Elements Luna Lounge, 1192 Folsom; www.elevatevents.com. 10pm, \$10. With DJs Loway, Rooz, Jaime G, Albert Campoy, and Dimitris Mykonos.

The Mixer Rind Tiger. 9pm. Old-school and hip-hop with Kevin Armstrong, Theo, and guests.

Continued on page 66

The Edinburgh Castle

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7p
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10p Mings Amugus \$10

saturday 4,9
9:30p Broun Fellinis \$7

sunday 4,10
9:30p Girlkulture w/Frisky Frolics \$5

monday 4,11
10p Eaton Barics Quintet \$5

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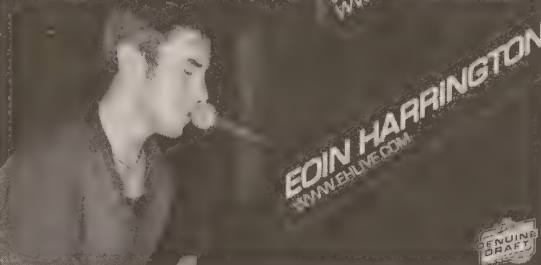
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music listings

Friday 8

From page 65

New Asia King Street Garage. 10pm-3am, \$12. A gay Asian dance club with DJs Richard Steel and Marcus Purnell.

Now Acum East, 1233 Polk; 474-7743. 11pm-2am, free. With DJs Danny T. and Robbie.

On the Corner Movida Lounge. 9pm-2am, free. Hip-hop, downtempo, dancehall, and more.

Quench Fridays Club Q, 61 Golden Gate; www.freepartyfridays.com. 9pm. With various resident DJs spinning music in three rooms.

Radiate Soluna Cafe and Lounge. 272 McAllister; 621-2200. 9pm, \$5. With DJ Jené, Cindy, Samuel, Lawrence, and Brian Hamilton.

Remedy DNA Lounge, 10pm-5am, \$15. House, garage, atmospheric soul, and urban grooves.

Rewind 1028 Geary; (925) 339-0893. 9pm-2am. With Steve Masters and Brian Raffi.

Royale 10pm-2am. With DJ Zatch.

Sabor Laszlo 9pm-2am. Breaks and downtempo with DJ Neal.

Sci-Fi Rx Gallery, 132 Eddy; www.rxgallery.com. 6-9pm, free.

1751 socialclub 9pm-2am, \$5. Pop hits, hip-hop, and R&B with DJ Blaqwest.

Shadowplay Stud. 9pm-3am, \$5. Indie, new wave, electro, and disco-punk with DJ Donimo.

Silhouette Shadow Lounge, 299 Ninth St; 252-3334. 10pm. House music with M3, Little, Leonard, and Ellen Ferrato.

Sojourn RoHañ Lounge. 9pm-1am, free. House and breaks with DJs Ted and Fred.

Spa Chi Chi, 440 Broadway; 979-3031. 9pm, \$10. House and hip-hop with Big Bad Bruce, Pete Nguyen, Danny Brown, Steve Walker, and Paul Hemming.

Square Ruby Skye. 9pm-3am, \$25. Deep, funky progressive house and trance.

Swing at Seven SF LGBT Community Center, 1800 Market; 305-8242, www.queerjitterbugs.com. 7-10pm, \$5-7. Weekly swing dance club.

Suite One8One 9pm-4am, \$20. With live DJs.

Summit Club Six. 9pm-4am, \$10. Hip-hop, house, broken beat and more.

Tema El Rio. 8pm-2am, \$7-10. Soca, reggaeton, bhangra, salsa, merengue, Afrobeat, batucada, house, dancehall, samba, Arabesque, and hip-hop with DJs Garcia Sinclair and Suresh.

Tighten Up Fuse. 9pm-2am. Hip-hop with Platurn, AJB, Butcher, and Nate Harrison.

True Skool 1015 Folsom. 10pm. Hip-hop with Shortkut, Vin Roc, Mr. E, Sake 1-3, Toph One, D-Sharp, Myk One, Ren the Vinyl Archaeologist, and TD Camp.

Twice as Nice 111 Minna Gallery. 10pm-2am, \$10. Soulful leftfield, downtempo, rare groove, and jazzy house with DJs Tom Thump and Cool Chris.

United Nations of Future Music Mezzanine. 10pm-7am, \$15-20. Presented by Om Records.

Velvet Lounge 9pm, \$10. With DJ Manny Perez.

Vision II Pirata, 2007 16th St; 626-2626. 9pm-2am, \$5. House and breaks.

What the ...? Laszlo. 9pm-2am, free. Hip-hop to chill out with DJ Neal.

Whisper 535 Florida; 252-9442, www.whisperfr.com. "Good Spirits SF" 6-10pm, free. Happy hour featuring soul jazz, Latin jazz, and salsa. "Sugar," 10pm-4am, \$5. Hip-hop and funk with resident and rotating guest DJs.

Wind-Up Zebulon, 83 Natoma; 975-5705. 9pm-2am, free. House music with DJs Kerry Tucker, Naz, Marty, and Leonard.

Wish 1539 Folsom; 278-9474. "Om Happy Hour," 6-10pm, free. With Om Records crew. "Vivid," 10pm-2am, free. Mid-tempo funk and deep house with residents DJs Seven, Sol, and guests.

The X 715 Harrison; www.xclubs.com. 9:30pm-2:30am. House with DJ Paolo.

Firecracker, Bellyachers, Wendy de Rosa 12 Galaxies. 9pm.

Garbage, Dead 60s Warfield. 8pm, \$30.

Adam Green, Rob Crow's My Band is a Mess, Aspects of Physics. Bottom of the Hill. 10pm, \$12.

Izzy Osbourne, Junkhead Last Day Saloon. 9pm, \$10.

Join's, Close to Home, Squirrel vs. Bear, Meg-amoo! 11 Po Lounge. 8pm, \$3.

Minipop, Skylakes Hemlock Tavern. 10pm, \$7.

Numbers, Total Shutdown, No Doctors, Coolies, Modern Reverie Elbo Room. 9pm, \$8. See 8 Days a Week, page 54.

PornOrchestra Other Cinema, 992 Valencia; www.pornorchestra.com. 8pm, \$6-9.

Powerage Grant and Green, 1371 Grant; 693-9565. 9pm.

Remainder Men Ireland's 32. 9pm.

Robert Walter's 20th Congress Independent 9pm, \$15.

Suite Love Express Johnny Foley's. 9pm.

Finis Tasby Biscuits and Blues. 8:30 and 10:30pm, \$15.

Bay Area

Hudson Bell, Chelsy Fasano, Helen Chaya Epic Arts. 1923 Ashby, Berk; www.epicarts.org. 8:30pm, \$5-10.

Dave Gleason's Wasted Days, Dave Insley's Careless Smokers Ivy Room. 10pm.

Flaming Fire, Faun Fables, Seventy Virtues Oakland Metro. 8:30pm, \$10.

Kill Your Idols, Forward to Death, All or Nothing, Hostile Takeover, Jumpstreet 924 Gilman. 8pm \$5.

Steve Kleins, Ian Rhett, Jeremy Pearl Stork Club. 9:30pm, \$5.

Safari Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$14.

Shitless Rounders, Naked Barbies Starry Plough. 9:30pm, \$5.

To Me Beckert's. 9:30pm.

Jaime Wyatt, West Grand, Abandon Theory Blakes. 9pm, \$10.

Jazz/new music

Don Asher and Waldo Carter Moose's. 8pm.

Bill "Doc" Webster Band Les Joulins Jazz Bistro. 8pm.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Dirty Little Secret Plush Room. 11pm. With RJ Owens.

Ellen Fullman SonArts Cultural Center, 934 Brannan; www.justintation.net/concerts.html. 8pm, \$18-20.

Jazz Trio Ana Mandara, 891 Beach; 771-6800. 8:30pm.

Lavay Smith and Her Red Hot Skillet Lickers Cafe du Nord. 10pm, \$10.

Sharon McAlister Plush Room. 8pm.

Brad Niven Washington Square Bar and Grill. 7pm.

Bobbe Norris and Larry Dunlap Michael's Octavia Lounge, 1772 Market; 863-3690. 8:30pm, \$20.

Amy X Neuburg The Lab, 2948 16th St; 864-8855. 8pm, \$10-20 sliding scale.

Spider Salfio, Steve Ramsdell Jazz at Pearl's. 9 and 11pm, \$10-55.

Eric Shifrin Fairmont, 950 Mason; 772-5000. 7pm.

Bay Area

Andy Bey Quartet Yoshi's. 8 and 10pm, \$18.

Peter Barshay's Pit of Fashion Orchestra Downtown. 9pm.

Folk/world/country

"Hootenanny Night" Cafe International, 508 Haight; 775-0221. 7pm, free.

Open mic Red Vic Peace Center, 1665 Haight; 864-1978. 8:30pm, free.

Sylavyanka Notre Dame Victoire Church, 566 Bush; (510) 540-8136. 8pm, \$15.

Bay Area

Brindl Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 7:30pm, free.

Barbara Higbie and Friends Freight and Salvage Coffee House. 8pm, \$19.50.

Kirov Orchestra of the Marinsky Theatre Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. 8pm, \$36-72.

Rio Thing Albartross Pub. 9:30pm, \$3.

John Schneiderman, Oleg Timofeyev St. Andrew's Episcopal Church, 1600 Santa Lucia, San Bruno, www.sjccs.org. 8pm.

Sister I-Live, Razorblade Ashkenaz. 9:30pm, \$11-13.

Dance clubs

Aranji Club Six. 8:30pm-4am, \$12. A fifth-anniversary party for the club, featuring Sensei, Andrew Philena, Niki, Barefoot, Jeff Richmond.

Continued on page 70

mezzanine

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music listings

Saturday 9

From page 66

Smooove, J! Miah, Benji, Trace Element, tripleA, Tyler Reed, and the Devastator.
Avery Island Jack's Club 2545 24th St. 641-5471
 10pm, free. A dance after-party with DJ Jamie Jams and dollar drinks and a performance by Hello Noisy.
Baobab 10pm, \$3. African and French hip-hop with DJ Sogui and Edibe.
Beauty Bar 9pm-2am. Dance party with DJ Gabe, M.D.
Better Days Pink, 2925 16th St. www.pinksf.com.
 9pm-2am, \$10. With Frankly Boissy.
Bootie Cherry Bar and Lounge. 9pm-2am, \$7. Mash-up bootleg party.
Browntempo Tunnel Top. 10pm-2am, free. Afrodiscobeat, Latin funk, and electropicalia with Rueben, Alvaro, and Romanowski.
Cafe Arguello 1499 Valencia; 643-3160. 8-10pm, free. Flamenco dancing.
Cafe Cocomo 8pm-2am, \$15. Salsa music.
City Nights 715 Harrison; 546-7938. 9:30pm-2:30am. With DJ Sherif.
Club Bounce 2246 Jerrold; (925) 864-1385. 9pm-4am. The hottest hip-hop, sexy R&B, old-school, and dancehall.
Discotheque Le Colonial, 721 Sutter; 931-3600 10pm-2am, free. House and hip-hop with DJ Niall.
Diskoek Nekromantika II Pirata, 2007 16th St. www.houseofvoodoo.com/event.html. 9pm-2am, \$5. Goth, rock, synth, and glam with Perki and Voodoo.
Downtown Saturday Night House of Shields. 9pm-2am. With DJ E-Roll and guests.
Electric Vardo Blue Cube, 34 Mason; 259-8629. 8pm-4am, \$12. With Ultra Gypsy Dance Theater, Student Salon, DJ Sep, DJ Dragonfly, Amar, Rena Jones, Sukhawat Ali Khan, and Janaka Seleka.
Endup "Other Whirled", 6am-noon. With DJs Tracy, Adrian, Vince, and weekly guests. "Strawberry", 10pm-4am. Hip-hop, graffiti art, and more.
Escape Club NV 9pm, \$10. Hip-hop and dance music.
The Factory Factory 525, 525 Harrison; www.designvibe.com/sfclubs/factory8.html. 9:30pm-3:30am, \$5-15. Hip-hop, house, and more.
Fiddler's Green 1333 Columbus; 441-9758. 9:30pm. With DJ Keith O'Reilly.
Fluid 10pm. House with Frenchy le Freak.
Fly 330 Ritch. 10pm. R&B with DJ Mind Motion.
Frisco Disco Arrow. 10pm-2am.
Funky Flashback Saturdays Bench and Bar. 2111 Franklin; lavenderchicas@yahoo.com. 4-8pm, free. A club for queer women featuring old-school jams.
Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.
Hi-Fi Lounge 2125 Lombard; 345-8663. 9pm-2am, \$5. Hip-hop with DJ Pacoloco.
Hip-Hop vs. Rap: East vs. West 26 Mix. 10pm-2am, \$5. With DJs Apollo, TD Camp, Myke-One, and Ren the Vinyl Archaeologist.
House of Voodoo Rawhide, 280 Seventh St; www.houseofvoodoo.com. 10pm, \$5-7. Deathrock, gothic, punk, glam, and '80s with DJs Voodoo, Jezebella, and BatKat.
Hush Hush Lounge "Just One Happy Hour", 7-10pm, \$1. Original breaks, soul, and jazz. "Jukebox Heroes", 10pm-2am, free. Hip-hop, rock, pop, and soul with DJs Marco Vega, 4aM, and Julia.
Hustle Disco Party Metronome Dance Center. 8pm, \$15. Hustle, disco, and freestyle dance lesson and party.
Laszlo 9pm-2am. With DJ Kenneth Cole.
Levende Lounge 1710 Mission; 864-5585. www.levendef.com. 7-10pm. With Eric Lacy. 10pm. With Andy Caldwell.
Live Swing concert and party Metronome Dance Center. 7:30pm, \$16. Live swing concert, beginning lessons, and a party.
Loveworks 111 Minna Gallery. 8pm. With Matt Valenz and Iggy.
Mexican Bus Board at Chevy's Restaurant, 201 Third St; 543-8060. 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.
Mezzanine 10pm. With live DJs.
Mill High Club EZS, 682 Commercial; 362-9321. 10pm-2am, free. Jet-set lounge sounds with Fletcher and Joel.
Misturada Make-Out Room. 10pm, \$5. Salsa, reggaeton, cumbia, samba, Latin house, and more with DJ Vanka and guests.
More2U 61 Golden Gate; 263-313. 9:30pm. A party for big girls and the men who love them.
Nickie's BBQ 9pm. Rotating weekly DJs.

Continued on page 72

Rasselas
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Thursdays 8-midnight
No Cover

Latin Jazz

Apr 6 8-Midnight No Cover
Breze

Apr 8 9:30-1:30 \$7 Cover
Alvon Johnson

Apr 9 9:30-1:30 \$7 Cover
Robert Stewart

Showtimes (unless noted): Mon-Thur 8-12, Fri 6-1:30, Sat 9:30-1:30, Sun 6-12
\$7 Cover* on Fri & Sat 9:30-1:30
*Cover charges vary for "Rasselas Presents Events"
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SHUFFLE W/ DJ'S MOTIVE, SARATONIK, JAMIN.
(HIP-HOP, DANCEHALL) 10PM \$3

FRI 4/8
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8PM \$5 AFTER 10

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KARIOKE BAND AND AIR SUPPLY 9PM \$5

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SALSA SUNDAYS ON THE PATIO
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2PM \$6. 3PM FREE BBQ WHILE IT LASTS. 3:15 SALSA CLASS

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ALL AGES/SONGWRITERS IN THE LYME-LIGHT - A BENEFIT FOR LYME-AID
SEAN HAYES OBO MARTIN MICHAEL MUSIKA & BEN SHERWYN SLEEPY TODD & MORE

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LAVAY SMITH & HER RED HOT SKILLY LIGHTERS

SUNDAY, APRIL 10 8PM \$10 ALT COUNTRY
BASTARD SONS OF JOHNNY CASH DAVE GEASON'S WASTED DAYS

MONDAY, APRIL 11 9:30 \$15 SONGWRITER
MICHAEL PENN PAUL HOAGLIN

TUESDAY, APRIL 12 9:30 \$10 ROCK
THE SAMPLES THE WELCOME MATT

WEDNESDAY, APRIL 13 9:30PM \$30 POP
DEBORAH (DEBBIE) GIBSON
MEET DEBORAH AT TOWER RECORDS @ MARKET & NOE AT 5PM
JEFFRODISIAC (PARADISE BOYS)

THURSDAY, APRIL 14 8:30PM \$8 AMERICANA/FOLK
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SATURDAY, APRIL 16 8:30 \$10 ROCK
BOYJAZZ BLACK MOUNTAIN FROG EYES • FOREIGN BORN

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musiclistings

Saturday 9
From page 70

Open Jelly's 10pm-3am, \$7-10. House music with residents Oliver Orzal, Stevian, Raf, One, and guests

Pink Mammoth Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm-2am, \$5. House and techno with DJs RyeK and Aaron Pope.

Platinum Glas Kat, 9:30pm-3:30am. A club that brings Los Angeles, Las Vegas, and Miami to the Bay Area.

Rhythm Method Shadow Lounge, 299 Ninth St; 252-3334. 10pm-4am. Drum 'n' bass.

El Rincon 2700 16th St; 437-9240. 10pm-2am. Salsa, timba, reggaeton, merengue, and more with DJ Walidigz.

Rocket Cat Club, 9pm-3am. Rock, indie, punk, and more with Omar, S'4, Otterpop, and rotating DJs.

The Red Underground S.F. 10pm-2am, \$5. An alternative club.

Royale 10pm-2am, free. With Zatch

Ruby Skye 9pm. With Danny Howells.

Run Blind Tiger, 9pm. With Bay Area Natives and Visa Vis.

Russian Bear 939 Clement; 752-8197. 8:30pm, \$10. European and Russian music, dance, and disco.

Salted Saturdays Mighty, 10pm-5am, \$10. With Miguel Migs, Julius Papp, and Chadwick.

1751 socialclub 9pm-2am, \$10. Pop hits, hip-hop, and R&B.

Sin Rawhide 9pm-2:30am, \$5-15.

Siren Madrone Lounge, 9pm, \$4. With DJs Ion, Station, and Salt Dheen.

Solid Saturdays Lingha Lounge, 9pm-2am, free. Deep house and jungle with J Paul and friends.

Sopl Jilian's, 101 Fourth St; 369-6100. 9pm-2am. Hip-hop, R&B, urban grooves, and reggae with DJ's Martin Adili and Rob Reyes.

Sophisticated Rohan Lounge, 9pm-1am, free. DJ Choe spins hip-hop, funk, reggae, and rare groove.

Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Sugar The Stud, 9pm. House with Ellen Ferrato and Leonard.

Surfe one8one 9pm-4am, \$20. With live DJs.

1015 Folsom 9pm. With Saeed Younan and Jerry Bonham.

Thump DNA Lounge, 10pm-6am, \$20. With performances and DJs.

'Triple Power One Year Birthday Party' Sublounge. 9pm-2am, \$5. With Ooah, DJ Goldilox, El Pachachango, Tung, Shanti, Giamma, Gina G, and Drumsydyer.

Twerk AnaSE, 10pm-3am.

Unidly.com Fuse, 9pm. Soulful house.

Vanguard Lit, 9pm-2am, free. Electro, disco-punk, and indie with DJ Donimo.

Velvet Lounge 9pm, \$10. '70s, '80s, modern rock, and funk with DJ Bumper.

Weekend Amnesia, 9pm. Jazz, funk, brokenbeat, hip-hop, disco, and pop with DJs Eug and Fredy Anzures.

Bay Area

Angel Magic Shattuck Downlow, 9pm, \$15. With DJ Ice Water, Engine Room, and Jah Kno.

Full Circle The Graduate, 6202 Claremont, Oakl; (510) 655-8847. 9pm-2am, free. Broken beats, dub, soul, cosmic grooves, and more.

Magic Milkcrates Kingman's Lucky Lounge, 9pm-2am.

Radio 435 13th St, Oakl; (510) 451-2889. 10pm-2am. '70s and '80s glam, rock, and pop.

The Reagan Years Ruby Room, 10pm-2am. '80s music.

Smoove Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am. Future-funk, neo-soul, dancehall, old-school, and new-school with Wisdom, Jamo, and rotating DJs.

Special Request Club Oasis, 135 12th St, Oakl; (510) 763-0404. 10pm, \$10. Dancehall, hip-hop, soul, reggae, cumbia, and reggaeton with Local 1200 DJs and DJ Big G.

White Horse Bar 8pm. With DJ PJ.

sunday 10

Rock/blues/hip-hop

AM Magic, Foot of Feathers, Bolex Rex Make-Out Room, 8:30pm, \$6.

Atmosphere, P.O.S., Grayskul Bottom of the Hill, 8:30pm, \$18.

Bastard Sons of Johnny Cash, Dave Gleason's Wasted Days Cafe du Nord, 8pm, \$10.

Binky Cherry Bar and Lounge, 6pm, \$5.

Frisky Frolics, Oliver Brown, Go Go and the Co-constits, Uni and her Ukelele, Cracker Jack Salteen Amnesia, 9pm.

music listings

I-er-er-ah Union Square Park, Post and Geary, between Powell and Stockton; www.i-er-er-ah.com.
2pm, free.
Valerie Jay and the Americanos, Solid Air, Audrey Audi Meza Hotel Utah Saloon. 7:30pm, \$5.
Lucky Stiffs, Sore Thumbs Club Six. 5pm, free.
Shig and Buzz Ireland's 32. 9pm.
Welcome Matt, Samples Cafe du Nord. 9:30pm, \$16.

Bay Area

Champion, Blue Monday, Time For Living 924 Gilman. 5pm, \$5.
Noxa, Lowki, Maxwell Adams Blakes. 4pm, \$8.
Pitch Black, Western Addiction, Turks, Oneinthechamber Golden Bull. 7pm, \$5.
Plain High Drifters Ivy Room. 4pm, free.
Point of Order Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 4pm, \$14.

Jazz/new music

Don Asher and Waldo Carter Moose's. 11:30am-2pm.
Bill 'Doc' Webster Band Les Joulins. 8pm.
Chuck Metcalf Quartet Canvas Gallery. 8pm, \$3.
Sharmar Duran Washington Square Bar and Grill. 7pm.
Fil Lorenz Soul-tel Blondie's Bar and No Grill. 540 Valencia; 864-2419. 6pm, free.
Mike Greensill and Ruth Davies Moose's. 7pm.
Victoria Hughes Top of the Mark. 10am-2pm.
Alex Mack and Bruce Wallace Ripside, 3939 Taraval; 681-TIDE. 6pm, free.
William Morin Plush Room. 7pm, \$25.
Noertker's Moxie Electric Septet, New Squattools Musicians Union Hall, 116 Ninth St; 905-4425. 7:30pm, \$8-10.
Bobbe Norris and Larry Dunlap Michael's Octavia Lounge, 1772 Market; 863-3690. 3pm, \$20.
Sam Grob-Heintz Trio Johnny Foley's. 9pm.

Bay Area

Andy Boy Quartet Yoshi's. 2 and 8pm, \$5-18.
'Happy Hour Hangs' jazzschool, 2087 Addison, Berk; (510) 845-5373. 7:30pm, free. With the David Michel-Ruddy Quartet.
Hiromi and Trio Bach Dancing and Dynamite Society. 307 Mirada Rd, Half Moon Bay; (650) 726-1443. 4:30pm, \$26.
Jim Grantham Jazz Quartet Coffee Mill, 3363 Grand Oaks; (510) 465-4224. 3-6pm.
'Reggae and Jazz Fusion' Linen Life Gallery, 6635 Hollis, Emeryville; (510) 507-2955. 7pm, \$10.
'Vince Wallace Curbo' Coffee Shop SR-71, 377 17th St, Oak; (510) 502-1485. 1-4pm, free.
Wayne Shorter Quartet Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. 7pm, \$24-46.

Folk/world/country

Charity Khan and the JamJamJam Band Ashkenaz. 3pm, \$4-6.
Vince Gilbert Freight and Salvage Coffee House. 8pm, \$18-50.
Odd Shaped Case Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 10am.
Horacio Salinas La Peña Cultural Center. 8pm, \$12.
Sara Ayala and Los Flamenquitos Carolla Zertuche Ashkenaz. 7:30pm, \$10.
'Starry Irish Music Session' Starry Plough. 8pm. With Shay Black.

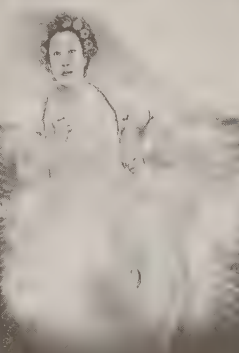
Dance clubs

Barefoot Boogie Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm, \$7. Eclectic dance music.
Bed Sessions Royale. 10:30pm-2am, free. Rap with Johnny Venetti and Folklore.
Bionic Pink 2925 16th St; www.pinkf.com. 10pm-2am, \$5. With DJs Solar, Mark E. Quark, and Iz.
Boogie Brunch Leverage Lounge, 1710 Mission; 864-5555, www.levendef.com. 11am-5pm. With DJs Mike Ameci, John Early, Ben Doren, Chad Clubb, Josh Longo, and Ben Hester.
Boaty Base Beauty Bar. 9pm-2am. Old-school electro and future sounds of Germany, Detroit, and Miami with Margarita.
Boutique Milk. 9pm, \$5. Hip-hop, deep house, and a local designer fashion show.
Boys of 18 Laszlo. 9pm-2am. With Uphonie and Paul the FanMan.
Brownie Harvey's. 500 Castro; 431-4278. 10pm-2am, free. A dyke club featuring punk, new wave, and old-school hip-hop.
Club Havana Jelly's. 58. With Anthony Blea y su Charanga and DJ Luis Medina.
Club Pirata Cat Radial 12 Galaxies. 9pm, \$5-7. Pirate Cat DJs and a set by a live band.
Detroit Skyline 9pm-2am, free. Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghetto-tech with DJs Baby Dadd, 12 Mile, Domingo Yu, and rotating guests.

Continued on page 75

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THU	4/7	GOLDEN SHOULDERS DAME SATAN, SONYA GIBBY	9PM \$6
FRI	4/8	TUSSE, ARIEL PINK, THE COOLIES (NZ), EDIE SEDGWICK	10PM \$8
SAT	4/9	PLAYING IN FOG PRESENTS: MINIPOP SKYFLAKES	10PM \$7
SUN	4/10	LOST ON PURPOSE WITH MUSIC BY SARA JAFFE (X-ERASE ERRATA) & AMY PRIOR FILMS/VIDEOS BY MADCAT FILM FEST	9PM \$9
MON	4/11	PUNK ROCK SIDESHOW W/DJ TRAGIC & THE DUCHESS OF HAZARD	9PM FREE
TUE	4/12	GHOST TO FAICO 2% MAJESTY, REAL LIVE TIGERS (AUSTIN)	10PM \$A
WED	4/13	THE MEER THE DYING CALIFORNIAN FIRE WRECKS, FOREST	9PM \$6
THU	4/14	TOUCHSTRA EMMA ZWIZ	10PM \$5
FRI	4/15	REPLICATOR D.A.R.T.E.L.	10PM \$7
SAT	4/16	DAVID DONDERO SHITSTORM	10PM \$4
SUN	4/17	CHANNELS 3 & 4 (NANCY DREW) WEEWOLF, BAKELITE	9PM \$A
TUE	4/18	NEDELLE (VAL ROCK STARS) FRED THOMAS (SATURDAY LOOKS GOOD TO ME)	10PM \$6

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around the world, from
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Patricia Wilder

Biscuits and Blues, March 18

live

Patricia Wilder cut a striking image, a black Stratocaster strapped over the shoulders of her sapphire satin suit, her blond dreadlocks pulled back tightly, yet she stood onstage rather stiffly at the onset of her Biscuits and Blues performance. Perhaps she was nervous, which is understandable. The native San Franciscan had been playing around town as a sideseper since she was in high school (with Bobbie Webb, Billy Dunn, Zakiya Hooker, and other blues and funk artists), but at age 47, she was finally stepping out on her own — doing her own thing, with her own band and her own songs — and this was the second gig of her solo career and her first as a headliner.

Whatever butterflies might have been present quickly dissipated. Soon Wilder was moving her shoulders in time to the accents of her biting, rhythmically assertive guitar lines. Later she stepped off the stage and strutted into the crowd, hunched in a gunslinger stance as she played brittle shards of fast-fingered blue notes with a pick, then put the Fender to her face and continued picking with her teeth. And before the set was over, Wilder was shaking her whole body to her band's throbbing funk groove, turning as she trembled, then bending over and wiggling her ample derriere at the audience, using the towel with which she'd been wiping her brow as a tail.

Wilder sure knows how to shake her moneymaker, as Elmore James once put it. She's also a commanding soul-blues vocalist, with a husky contralto she uses to alternately tough and tender effect, and a strikingly accomplished guitar stylist. Her percussive touch suggests a Texas upbringing. She often snaps the strings in a manner reminiscent of Johnny "Guitar" Watson and Albert Collins, but her approach is subtler than those of the two late guitar-slingers. "Miss Your Groove," the strongest track on her recently released debut CD, *Sweet Love*, even finds her playing Wes Montgomery-like octaves.

Wilder produced the disc in tandem with electric bass dynamo Tony Saunders and drummer Larry Vann for the San Rafael label Rusty Key. Saunders (son of keyboardist Merl Saunders) also serves as Wilder's musical director and has put together a crack unit to showcase her talent. Vann isn't in it, but his place has been taken by David Rokeach, who is perhaps the best all-around drummer in the Bay Area, with a résumé that includes road duty with Ray Charles and Aretha Franklin. Rounding out the band are tenor saxophonist Alex Murzyn, keyboardist Mike Emerson, rhythm guitarist Bill Hampton, and mother-son harmony vocalists Lissa Price and Von Price.

The band was, at times, too loud, partially drowning out Wilder's guitar solos on such up-tempo originals as "Give Me Some Good Reason," "Eugene" (with a melody close to Chuck Berry's "Nadine"), "It's a Love Thing," and "Sweet Love," as well as on a kicking cover of "Ooh Poo Pah Doo" that owed more to the Ike and Tina Turner version than to the Jessie Hill hit. Wilder's brilliance shined through more brightly when the volume and the tempo dropped for a reworking of the Robert Johnson standard "Sweet Home Chicago" — It became "Sweet Home San Francisco," with Wilder using her fingers instead of a bottleneck to play the tune's trademark guitar triplets — and on the original ballad "Miss Your Groove."

The singing guitarist began the subtly sensual love song by answering a faux phone call, as Hampton re-created the octave lines she plays on the CD. She'd hoped the call was from her incarcerated man, but it turned out to be a girlfriend. Quickly getting off the phone, Wilder began singing as if she were actually speaking to him. "Ooh, ooh, ooh," she moaned in deep, breathy tones over the rhythm section's slow grind, "I'm missing you and that good-night groove." Between phrases about the many other things she missed — his smell, his touch, his green eyes — Wilder popped her guitar strings with simmering passion. It was the highlight of a performance at the start of a highly promising career that could find Wilder in the front ranks of contemporary blueswomen. Not since Memphis Minnie more than a half century back has there been an African American blueswoman who sings, plays guitar, and performs better than Wilder. (Lee Hildebrand)



Passion play: San Francisco guitarist Patricia Wilder gives us some good reasons for praising her performance at Biscuits and Blues.

Sunday 10

From page 73

Dexology 1751 socialclub. 9pm-2am. With Egee, Mark, Mythe, and miss Y.

Dub Mission Elbo Room. 9pm, \$5. Dub and roots with DJ Sep and Manesh the Twister.

Endup "T. Dance." 6am-8pm. With DJs Vince, Adrian, Charlotte the Baroness, David Harness, and weekly guests. "Devotion." 8pm-4am, \$10. House music with DJ Ruben Mancias and guests.

Fuse 9pm. Live hip-hop with 6th Sense.

Gay and Lesbian Sundays Gallery Lounge, 510 Brannan; 227-0449. 2pm.

Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.

High Altitude Soul Dalva. 8pm-2am, free. With DJ Actual-Size, Diru, PhilipMarc, and DJ Jaco.

Love So Sessions Element Lounge, 1028 Geary; 440-1125. 9pm, \$5-10. With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee.

L Word screening party StudioZ, tv. 8pm, \$5-7 sliding scale. With DJ Atomcopp; proceeds benefit the Lyon Martin Women's Clinic.

Mundo Lingua Lounge. 7pm-2am, free. Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.

Planet Big The Stud. 5-10pm. A club for big men and their admirers.

Queer Ballroom Dance Synergy, 1387 Valencia; 305-8242. 7pm, \$10. Ballroom, Latin, country, and swing dance lessons and party.

Rebirth 330 Rich. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

SalsaCrazy Sunday Metronome Dance Center. 6:30-11pm, \$15. Salsa dance social and dance lessons.

Salsa Sundays El Rio. 3-8pm, \$8. Salsa dances classes and live music.

2nd Sunday Kelly's Mission Rock. Noon-10pm. With Jené, Norman Stradley, Ellen Ferrato, M3, Julius Papp, Sen-Sei, David Coleman, and more.

Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.

Smile Hush Hush Lounge. 9pm-2am, \$5. Live bands and DJ Neil.

Soul Social: Lesson Three Madrone Lounge. 6pm-midnight, \$2. Soul gems from the late '50s through the early '80s with 44m, the Whooligan, Stanley Sweetheart, Keelay, and Mighty Mr.

Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs and special guests.

Storytelling Night Odeon Bar. 7pm-2am. Hosted by Jerico Reese.

Tea Dance Eight. 3pm-midnight. A daytime dance party.

Tropical Sundays Metronome Dance Center. 6:30pm, \$4-8. Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.

Bay Area

Drifting on a Memory Ivy Room. 10pm, free. With DJs Garrett and Ivor.

Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING, 9pm. With Jamini.

King of Kings Shattuck Downlow. 8pm-2am, \$5. Reggae dance night with DJ Smoky and guests.

Platinum Rock Ruby Room. 10pm-2am.

Repenhouse Radio, 435 13th St. Oak; (510) 451-2889. 10pm-2am.

Sunday School Ivy Room. 7pm, \$3.

White Horse Bar 8pm. DJ night.

monday 11

Rock/blues/hip-hop

James Apollo, Graze, Same Old Colly Make-Out Room. 8:30pm, \$6.

Deerhoof, Death Sentence: Pandal, Thollem/Rivera Bottom of the Hill. 9pm, \$10.

'Divas' Regence Davies Symphony Hall, 201 Van Ness; 864-6000. 8pm, \$20-75. With Community Women's Orchestra and San Francisco Gay Men's Chorus.

Nimic, A Burning Water, Crackpot Theory Slim's. 8pm, free.

Michael Penn, Paul Hoaglin Cafe du Nord. 9:30pm, \$15. See 8 Days a Week, page 54.

Jamie Stillway, Enion Pelta Biscuits and Blues. 8:30pm, \$7.50.

Jazz/new music

Bishop Norman Williams Quintet Les Joulines Jazz Bistro. 8pm.

Contemporary Jazz Orchestra Jazz at Pearl's. 8:30 and 10:30pm.

Eric Shifrin Washington Square Bar and Grill. 7pm.

Eaton-Barics Quintet Bruno's. 9:30pm, \$6.

Eric Berman Butterfly, Pier 33, Embarcadero at Bay; 864-8999. 7pm.

Mike Greenhill and Ruth Davies Moose's. 7:30pm.

Free America, John Schott's Dream Kitchen Elbo Room. 8pm, \$5.

Continued on page 77

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Wednesday, April 27rd
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Saturday, April 23rd
THE RADIATORS
RIVERBOAT CAJUN QUEEN

Thursday, April 28th
THE MARS VOLTA
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Thursday, April 28th
(LATE NIGHT)
LES CLAYPOOL
TWIROPA

Friday, April 29th
PARTICLE
RIVERBOAT CAJUN QUEEN

Friday, April 29th
NELLIE MCKAY
ONE EYED JACK'S

Friday, April 29th
GALACTIC
KELLER WILLIAMS
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Tickets for Twiropa, One Eyed Jacks & the Riverboat: Superfly Ticketing at www.superflypresents.com

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music listings

Monday 11

From page 75

SI SoundGroup ODC Theater, 3153 17th St; 863-9834, 8pm, \$10-12.
Eric Shifrin Washington Square Bar and Grill, 7pm.

Bay Area

Brubeck Institute Jazz Sextet Yoshi's, 8 and 10pm, \$10. Brubeck Festival 2005.
'Composers from Steins/Amsterdam' Mills College Concert Hall, 5000 MacArthur Blvd, Oakland; (510) 430-2296, 7:30pm, free.

Folk/world/country

Toshio Hirano Amnesia, 8:30pm, free.
I Don't Like Mondays Blondie's Bar and No Grill, 540 Valencia; 864-2419, 8:30pm, free. Open mic and acoustic music showcase with Alabaster Adams.
Irish Session Ireland's 32, 9pm.

Bay Area

Traditional Irish music session Starry Plough, 9pm, free.

Dance clubs

Club Dread StudioZ.v. 10pm-3am, \$5, women free before 11:30pm. Reggae and dancehall.
Club Fresh The Cafe, 2367 Market; 861-3846. 8pm-2am, \$2. Gay and lesbian hip-hop club.
Club Neon Hush Hush Lounge, 10pm-2am, \$2. "Superlunatic" dance party with rotating DJs, live acts, and more.
Club Unicornio Casanova Lounge, 9pm, free. Contemporary Spanish language punk, electro, mambo rock, and more with DJs Luis and Julio.
Death Guild Glas Kat, 9:30pm, \$5.
Dirty Rip Anti Bar, 43 Sixth St; 543-3505, www.nu-bar.com, 9pm-2am, free. Rock, retro, and electronica with Xray, Dammit, and guest DJs.
Fuse 9pm. Downtempo.
Grateful Dead Jam's Nickie's BBQ, 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Gypsy's Curse Beauty Bar, 10pm-2am, free. With Pandora and DJ Arusha.
Harry Denton's Starlight Room Midnight, 55 With DJ Sammi.
Industry Night Fluid, 9:30pm-2am, free. With guest DJs.

Lingba Lounge 8pm-midnight, free. Downtempo lounge beats with Bee Dub, Eferm, and Devlin.
Manik Mundae Skylark, 8pm-2am. With DJie Kelli and guests.

Mondango Dalva, 9:30pm, free. Rare funk, soul, jazz, and world music with DJ Motion Potion and guests.

94117 Madrone Lounge, 6pm-midnight, free. Local act, music, and more.

Punk Rock Sideshow Hemlock Tavern, 9pm. DJ Tragic and Duchess of Hazzard spinning punk from the '70s, '80s, and more.

Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.

Sex, Sex, and More Sex Delirium, 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

Solid Lounge Wish, 1539 Folsom; 278-9474, 7pm-2am, free. Downtempo, lounge, and groove with M. Klein, Chardmo, and guests.

Soul Cafe Gravity, 3251 Scott; 776-1928, 9:30pm, \$5. Funk, soul, R&B, and hip-hop with DJ Jerry Ross and Daniela.

Soul House Red Eye Lounge, 1337 Mission; 437-1337, 9pm-2am, \$5, free before 11pm. House music with DJs Tune, Abdul, and Mike Anon.

Tacos and Hot Dogs Arrow, 10pm-2am, \$3. '80s pop, rock, new wave, metal, and hip-hop.

Tunnel Top 10pm-2am, Jazz with DJ David Boyce.

Vroom El Rio, 8pm-midnight, \$2. Punk, funk, and soul.

Bay Area

I Don't Like Mondays Ivy Room, 7pm, free.
Kingman's Lucky Lounge 9pm-2am. With DJ Michael.

Mystery Night Ruby Room, 10pm-2am.
Not Your Daddy's Cadillac Cafe Van Kleef, 1621 Telegraph, Oakland; (510) 763-7711, 10pm-2am, free.

With DJ Kitty, Prozac, Turner, and friends.
Think Tank Shattuck Downlow, 9:30pm-2am, free. Funk, soul, rock, downtempo, and breaks.

Underground Lounge Radio, 435 13th St, Oakland; (510) 451-2889, 10pm-2am. Psycho '60s and porno '70s.

White Horse Bar 8pm-1am, free. Hip-hop, reggae, and R&B with DJ Tony-T.

tuesday 12

Rock/blues/hip-hop

Bowel Tones, Lee Maverick Band Cherry Bar, 8pm, \$2.

Dead Sea Scribes, Wataka Last Day Saloon.

9pm, \$5.

Ghost to Falco, 2% Majesty, Real Live Tigers Hemlock Tavern, 10pm, \$6. See 8 Days a Week, page 54.

GOM Ireland's 32, 9pm.

New Left Red Devil Lounge, 8pm, \$10.

Samples, Welcome Mat Cafe du Nord, 9:30pm, \$16.

Scissors for Lefty, Otherside, Brilliant Red Lights StudioZ.v. 9pm, \$2.

Bay Area

Dead Meadow, Jennifer Gentle, Sic Alps, Out-crowd Starry Plough, 8:30pm, \$8.

Oslo, Girlfriend Experience, Harold Lies Blakes, 9:30pm, \$7.

Steve Freund Trio Ivy Room, 10pm.

Jazz/new music

Beach Nut Jam Beach Chale, 6:30pm.

Cecil Wells Quintet Les Jouins Jazz Bistro, 8pm.

Chris Huson Washington Square Bar and Grill, 7pm.

Kim Nalley Jazz at Pearl's, 9 and 11pm, \$10-60.

'New American Chamber, Solo and Vocal Music' Green Room, 401 Van Ness, 512-0641, 8pm, \$14-20.

Billy Philadelphia Moose's, 7:30pm.

Ricardo Scales Top of the Mark, 7pm, \$5.

Continued on page 78

AMOEBA MUSIC



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Friday, April 8th - 7pm
HOT HOT HEAT
Come check out Will at the most intriguing bands coming out of Italy. Jennifer Gentle is not a female singer songwriter, they are a vintage and compelling duo who have just released "The World," their third full-length album, and first for Red Pop Records.

Saturday, April 9th - 2pm
THE DRIVE-BY TRUCKERS
Come catch these iconic Texas darlings of southern rock perform live in support of their new DVD "Dirt South: Live At The 40 Wards" - not even on DVD World!

Sunday, April 10th - 2pm
BABATUNDE LEA
Bay Area pianist/composer who has played along with Phish, Samara, Van Morrison, McCoy Tyner & more perform songs from his new album "Jazz Dreams: Sonnet Of The Night."

Thursday, April 14th - 7pm
JENNIFER GENTLE
Jennifer Gentle are one of the most intriguing bands coming out of Italy. Jennifer Gentle is not a female singer songwriter, they are a vintage and compelling duo who have just released "The World," their third full-length album, and first for Red Pop Records.

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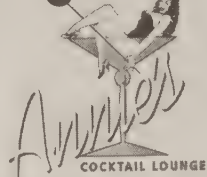
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events listings

Tuesday 12

From page 77

Stompy Jones Verdú Club, 2424 Mariposa; www.OLDTIMEY.net/tuesdays.html. 9pm, \$12.

Bay Area

Ducksan Distones Kelly's of Alameda, 1313 Park Alameda; (510) 769-1011. 7pm.

Hiroimi Yoshi's 8 and 10pm, \$10-16.

'Jazzschool Tuesdays' Jupiter. 8pm, free.

John Mackey Duo Downtown. 8pm.

Folk/world/country

Acoustic open mic Axum East, 1233 Polk; 474-7743. 7-10pm.

'Rockin' Java Open Mic for Musicians' Rockin' Java, 1821 Haight; 831-8842. 7-9pm.

Bay Area

Mutabaraika Ashkenaz. 10pm, \$15.

Starry Plough Open Mic Starry Plough. 7:30pm, free.

Swingin' Doors, Shut-Ins, Gayle Lynn and the Hired Hands Stork Club. 9pm.

Dance clubs

Ace of Clubs Cherry Bar and Lounge. 9pm, \$5. Punk, rock, glam, and metal with DJs and live bands.

Argentine Tango Practica Metronome Dance Center. 9pm-midnight, \$5.

Asia/Africa/Arabia Nickie's BBQ. 9pm-2am, DJ Cheb I Sabbah spins a blend of international music.

Ay Karamba Salsa Glas Kat. 7:45pm-2am. Live salsa bands, Latin DJs, and dancing.

Bump! Delirium. 10pm-2am, free. Rock 'n' roll, punk, '80s, and indie with DJ Alabaster Adams.

Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.

Development AsiaSF 10pm. Reference, Raygun, and Mykul Crane spin breakfast and house.

Elevator in the Brain Hotel Sublounge. 9pm-2am, free. Indie pop and rock with DJ Doublekick and guests.

Exist Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Hip-hop, lounge, downtempo, and more.

Feel Good Soluna Cafe and Lounge, 272 McAllister; 621-2200. 9pm-1am, free. R&B and soul with Nisi Lei and Sakei.

Fling El Rio 8pm-midnight, free. Queer and trans dance club featuring hip-hop, Brazilian, old-skool, neo-soul, deep house, world beat, and more.

Fuse 9pm. Turntablism.

Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.

Hugger Mugger Lit. 9pm, free. With Forest Green, Andy W, and Clarity.

Hush Hush Lounge 7-9:30pm, free. Happy hour. "Dust Til Dawn," 9:30pm-2am, \$3. With DJ Centipede and guests.

Industrial Strength Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free. Hip-hop.

Lo-blo Arrow 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.

Mayonnaise Skyline 10pm-2am, free. House with Chonky T, Janikowski, J-Fi, Melyss, Tonic, and special guests.

Mockingbird Beauty Bar. 10pm-2am, free. '80s and '90s rock, punk, new wave, post pop, and more.

Music to Rock Your Soul Dalva. 9pm-2am. With Mighty Mr.

Rock Out Karaoke! Amnesia. 8:30pm, free. With Glen Van Halen.

Rub a Dub Tuesdays Voda, 56 Belden; 677-9242. 9pm-2am, free. With Mr. E, Wisdom, and DJ De'.

Sadie's Flying Elephant 491 Potrero; 551-7988. 9pm-2am, free. Honky-tonk, bluegrass, western swing, and country with Blaze Orange and friends.

Spread Love Madrone Lounge. 9pm-2am, \$2. With DJs B-Love and Romanowski.

StudioZ 8pm, free. Rock, punk, and indie with DJ Demon Seed.

Suicide Tuesdays Aunt Charlie's, 133 Turk; www.suicidetuesdays.com. 9pm, \$3. A club for queers and weirdos featuring electro, indie, R&B, '80s, hip-hop, punk, and more.

Taboo Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$5. With David Harness.

Taco Tuesdays Luna Lounge, 1192 Folsom; 626-6043. 6-10pm. House music with M3, Anthony Garlic, and Chulada.

Tightwad Tuesdays 26 Mix. 9pm, \$3. Hip-hop, R&B, and club classics with Mark Spitz and special guests.

Token Tuesdays Anis Bar, 43 Sixth St; 543-3505, www.anis-bar.com. 10pm-2am, free. With Dawn of Sound.

Tram Shack The Stud. 10pm-3am. A drag show with hostess Hekline.

Tsunami Tuesdays Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. Old-school and funk with DJ Rickochet.

Bay Area

Good Times Radio, 435 13th St, Oak; (510) 451-2889, 10pm-2am. With Kitty and Sean spin '70s pop, funk-rock, and more.

Jazzmine Kingman's Lucky Lounge. 9pm, free. Jazz, soul, and rare grooves with DJ Jrs.

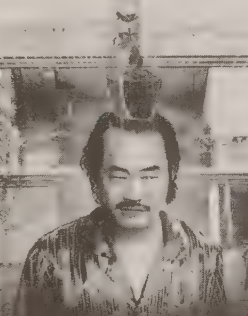
Phat Tuesday Club Rimshot, 2111 Franklin, Oak; (510) 444-2266. 6pm-2am. Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall.

Ruby Room 10pm-2am. Punk, power pop, and breakbeats.

Vibrations Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 10pm, free. Dancehall, dub, and reggae with DJ Sal and Vivent Bovell.

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events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

wednesday 6

Around town

'California Uncovered: Stories for the 21st Century' San Francisco Public Library, 100 Larkin; www.sfppl.org. 6-7:30pm, free. A series of readings and discussions highlight California as seen by authors John Steinbeck, Maxine Hong Kingston, Joan Didion, and others featured in a new anthology.

'Lost on Purpose: Women in the City' Modern Times Bookstore, 888 Valencia; 282-9246. 7pm, free. Also Thurs/7 and Sun/10. See 8 Days a Week, page 54.

'Women in Business' Commonwealth Club of California, 595 Market; www.commonwealthclub.org. 6:30pm, \$7-20. Ivy Ross (Old Navy), Michaela O'Connor Abrams (Dwell magazine), Amy Gershon (Design by Gershoni), and author Joanne Gordon speak.

Benefits

'Leather Trough Video Sixth Anniversary Party and Benefit' Elbo Room, 647 Valencia; www.geocities.com/punk_rock_michilada. 8:30pm, \$5-20. Bands Blown to Bits, Drink the Bleach, and more perform to benefit the independent video store.

thursday 7

Around town

Best of Pushty TV/DVD-release party Rx Gallery, 132 Eddy; www.rxgallery.com, www.madelinem-inx.com. 7pm-midnight, \$3-10. See 8 Days a Week, page 54.

Consuelo Jimenez Underwood Mexican Museum, Fort Mason, Bldg D, Marina at Laguna; 202-9700. 6:30pm, \$5. The artist speaks about textile arts at this reception for her exhibition "Rebozos de la Frontera."

'Cross Gender Caravan' City Lights Books, 261 Columbus; 362-8193. 7pm, call for price (events range from free-\$30). Through Mon/11. See 8 Days a Week, page 54.

'Sound and Cinema' San Francisco Film Center, 39 Mea; 561-3333. www.rightsworkshop.com. 7pm, \$12-16. This speaker series features Brad Bird, director of *The Incredibles* and *Iron Giant*, and composer Michael Giacchino.

Bay Area

'Lost on Purpose: Women in the City' Black Oak Books, 1491 Shattuck, Berk; (510) 486-0698. 7:30pm, free. See Wed/6.

Benefits

'Out of Bounds' Ruby Skye, 420 Mason; www.freeplaydance.com. 9pm, \$15-20. Join Freeplay Dance Crew for hip-hop dance, spoken word, and music. The evening benefits Youth Speaks and the National Teen Poetry Slam.

friday 8

Around town

'Cross Gender Caravan' New College of California, 777 Valencia; 336-8469, www.newcollege.edu. 7-9pm, call for price (events range from free-\$30). See Thurs/7.

Benefits

'Petchiture 10' Bonhams and Butterfields, 220 San Bruno; 241-1460, www.pawss.org. 7-10pm, \$75. Support Pets Are Wonderful at this fundraising auction of pet habitats designed by renowned architects.

saturday 9

Around town

'Alternative Press Expo' Concourse Exhibition Center, 620 Seventh St; www.comic-con.org. Noon-6pm, \$7-10. Through Sun/10. See 8 Days a Week, page 54.

'Cross Gender Caravan' Make-Out Room, 3225 22nd St; 647-2888. 7pm, call for price (events range from free-\$30). See Thurs/7.

'Earthday' California Academy of Sciences, 875 Howard; 321-8000, www.calacademy.org. 10am-5pm, free with museum admission (\$2-7). This all-day celebration features hands-on DNA extraction, video microscopy, activities, animals, and more.

'Half-n-Half in the CODA Spirit Tour' San Francisco Public Library, 100 Larkin; www.sfppl.org. 4-5pm, free. Sherry Hicks and Michael Velez perform a fast-paced improv show about deaf and children of deaf adults CODA culture, all in American Sign Language.

'Your Rights When Your Building Is Being Sold' Women's Building, 3543 18th St; 282-5525, www.sfsu.org. Noon-2pm, \$10-20. The San Francisco Tenants Union invites you to learn your rights as a renter.

Benefits

'Alternative Press Expo Benefit Bash' Cartoon Art Museum, 655 Mission; 227-8666, www.cartoonartmuseum.org. Continued on page 80

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artlistings

Saturday 9

From page 78

cartoonart.org, 8-11pm, \$5-10. The Cartoon Art Museum and the Comic Book Legal Defense Fund present this fundraiser featuring comic-book artists and cartoonists.

'Kink Ink' Center for Sex and Culture, 398 11th St; 626-6721. This art and comic book anthology of *Strange but True Pet Crimes* and for *In Defense of Animals*. Eze Tiger, So So Many White Tigers, and others perform.

'Pet Noir' Balazs Gallery, 2811 Mission; petnoir@yahoo.com, www.marinaaia.com/petnoir.html, 7-9pm, free. 8pm-midnight, \$2-10. Artists sell "twisted pet art" at this rock show and benefit for comic book author *Stranger but True*. The Chamber Players perform to benefit the San Francisco Community Music Center's Inner City Young Musician Scholarship Program.

'Spectra Ball' San Francisco Old Mint, 66 Fifth St; 626-6721. www.warffests.org, 8pm-2am, \$40-100. Akat Dance, Eth Noh 'Ic, Sister of the Underground, Youth Speaks poets, and artists of all genres perform to benefit ArtSFest.

Bay Area

'Qi, Feng Shui, and Life' Berkeley Public Library, 2090 Kittredge, Berk; (510) 981-6136. 2pm, free. Grandmaster Professor Lin-Yun shares his insights on feng shui.

sunday 10

Around town

'Alternative Press Expo' Concourse Exhibition Center, 620 Seventh St; www.comic-con.org, 11am-5pm, \$7-10. See 8 Days a Week, page 54.

'Lost on Purpose: Women in the City' Hemlock Tavern, 1131 Polk; 923-0923, www.hemlocktavern.com, 9pm, \$5. See Wed/6.

'San Francisco Family Festival' Civic Center Plaza, Larkin between Grove and McAllister; www.sfkids.org, 10am-2pm, free. Enjoy Nigerian drumming, Aztec dance, sing-alongs, and more.

Bay Area

'Cross Gender Caravan' Mills College, 5000 MacArthur Blvd, Oak; (510) 636-7637, 6:30pm, call for price (events range from free-\$30). See Thurs/7

Benefits

'Benefit for the Giampire Movie' Brainwash Cafe, 1122 Folsom; 487-9290, 7:30-10pm, donations accepted. See 8 Days a Week, page 54.

Philip Horvitz Jons Sims Center for the Arts, 1519 Mission; 554-0402, www.jonsimsctr.org, 8pm, 11:00-15. The playwright presents new theater pieces *Bob and Boris* and *Heart Never Rests* in a performance to benefit the Jon Sims Center.

monday 11

Around town

'Cross Gender Caravan' Cody's Books, 2424 Telegraph, Berk; (510) 845-7852, 7:30pm, call for price (events range from free-\$30). See Thurs/7.

tuesday 12

Around town

'Ask a Scientist' Bazaar Cafe, 5927 California; 751-5376, 7-9pm, free. Christopher Burt, author of *Extreme Weather*, answers all your questions about strange weather phenomenon.

'From Palestine to Guantanamo and Pelican Bay' SomArts Cultural Center, 934 Brannan; 346-7685, www.addameer.org, 6:30pm, \$5-10. See 8 Days a Week, page 54.

Benefits

'Community, Heart, Hand, and Hope' Giftcenter Pavilion, 888 Brannan; (925) 472-5902, www.ncmp.org, 6-9pm, \$40. Sample the best from Bay

Area restaurants and wineries. The evening benefits Project Open Hand.

'Spring Gala' Teatro ZinZanni, Pier 29; 255-0381, www.newleafservices.org, 6-9pm, \$150. Leslie Jordan (*Will and Grace*) hosts an evening of performance featuring Anita Cocktail, Kitten on the Keys, and *Queer Eye for the Straight Guy* stars Honey Labrador and Robbie McLaughlin. Proceeds benefit New Leaf.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (hereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm), \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for 12 to 17, free for 11 and under. "Sui Jia-guo: The Sleep of Reason." Works by the contemporary Chinese sculptor. Through April 24. "The Lost Kingdom of Siam: Art from Central Thailand, 1350-1800." An exhibit exploring Thailand's golden eras. Through May 18.

California Historical Society 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. \$3, \$1 seniors and students, free for six and under and members. "Poetry and Its Arts: Bay Area Interactions 1954-2004." Works by poets, poet-artist collaborations, and work by artists in poets' circles. Through April 16.

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for 6 to 12, free for members and children 5 and under. "Small Press Spotlight: Garret Izumi." Works by the self-published artist. Through Sun/10.

April 16. "Contemporary Literary Comics: Selections from McSweeney's #13." works by Chris Ware, Jeffrey Brown, Ivan Brunetti, Charles Burns, Dan Clowes, David Collier, R. Crumb, and many others. Through May 22.

Chinese Historical Society of America 965 Clay, 191-1188. Tues-Fri, noon-5pm; Sat-Sun, noon-4pm. \$3, \$2 seniors and students, \$1 for 5 and under. "Trading on Fear—Chinese Images in American Trade Cards." Advertising cards from the 1870s through the 1900s. Through July 31.

Mexican Museum Fort Mason Center, Bldg D, Marina at Laguna; 202-9700. Wed-Sat, 11am-5pm. "Testaments to the Future: Recent Acquisitions." An exhibition of recent donations to the museum's permanent collection. Through April 23.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors, free for 11 and under. "A.G. Rizzoli: Architect of Magnificent Visions." A 60-year retrospective featuring the work of Rizzoli. Through May 8.

Museum of Craft and Folk Art Fort Mason Center, Bldg A, Marina at Laguna; 775-0991. Sat, 10am-5pm; Tues-Fri, Sun, 11am-5pm (first Wed, 11am-7pm). Free. "Mithila Painting: The Evolution of an Art Form." Works that trace the development of the Mithila painting tradition. Through April 24.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half price Thurs, 6-9pm). "2004 SECA Art Award." Works by Rosana Castillo Diaz, Simon Evans, Shaun O'Dell, and Josephine Taylor. Through May 15.

"John Szarkowski: Photographs." A retrospective of works by Szarkowski. Through May 15.

"Image, Body, Text: Selected Works by Gary Hill." Seven installations by Hill. Through May 30.

"Robert Bechtel: A Retrospective." Paintings and drawings by the San Francisco artist. Through June 5.

"New Work: Marilyn Minter." Paintings that examine the relationship between the body, photography, and painting. Through July 24.

Zeum Yerba Buena Gardens, 221 Fourth St; 777-2800, www.zeum.org. Wed-Sun, 11am-5pm. \$7, \$6 seniors and students, \$5 youths 4-18. "Our Home: Chinese and American Children's Art on the Environment." A multimedia showcase of four collaborative art projects between the children of China and the United States. Through Sun/10.

Bay Area

Oakland Museum of California 1000 Oak Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$8, \$5 seniors and students. "Plant Portraits: The California Legacy of A.R. Valentien." Eighty watercolor and gouache paintings by Valentien. April 9-Dec 4.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Mark Manders/Matrix 214: The Absence of Mark Manders." Sculptures and installations by Manders. Through Sun/10. "Althea Thauberger/Matrix 215: A Memory Lasts Forever." A video installation with accompanying photographs by Thauberger. Through Sun/10. "Drawn by the Brush: Oil Sketches by Peter Paul Rubens." Thirty oil sketches. Through May 15.

galleries

Opening

Andrea Schwartz Gallery 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. "Still, Life," mixed-media works on panel by Danae Anderson (reception Wed/6, 5:30-7:30pm). April 6-May 25.

Art Explosion 2425 17th St; 278-3975. Fri, 7-11pm; Sat-Sun, noon-5pm. "Sneak Peek," various works. Sat/9, 2-5pm.

Atelier of Famous Melissa and Co. 545 Sutter. Ste 301; 788-1866. Wed-Sat, 1-6pm. "Bohemian Chicks," an all-female art show (reception and auction Thurs/7, 5-10pm). April 7-May 15.

Bindlestiff Alley 505 Natoma; 412-8801. "Protektado," photographs, paintings, video installations, and performances by Julius Dimanlig, Pio Candelaria, Peggy Peralta, and others (reception Thurs/7, 7pm). Thurs/7-Sun/10.

Blue Room Gallery 2331 Mission; 282-8411. Wed-Sun, 1-9pm. Mixed-media on Sheetrock by Patrick Duegan; photographs by Harvey Drouillard (reception Thurs/7, 6-9pm). April 7-May 15.

Bonnafont Gallery 946A Greenwch; 431-7546. Sat-Sun, 2-5pm, and by appt. "Horsehoes in the Forest," new paintings by Ann Barth (reception Thurs/7, 6-8:30pm). April 7-May 1.

City Hall 1 Dr. Carlton B. Goodlett Pl; 285-2287, www.precitaeys.org. "A Celebration of Mural

Awareness 2005," murals by various artists (reception Wed/6, 5:30-8pm). April 6-30.

De Young Art Center 2501 Irving; 776-7640. Tues-Sun, 11am-5pm. Free. The stage of a van ootyes; works by Amy Snyder. April 7-16.

Dolby Chadwick 210 Post. Ste 205; 956-3540. Tues-Fri, 10am-6pm; Sat, 11am-5pm. "New Paintings: From the Beach Series," works by Marshall Crossman (reception Thurs/7, 5:30-8pm). April 7-30.

871 Fine Arts 49 Geary. Ste 235; 543-5155. Tues-Sat, 10:30am-5:30pm. "Four Hands Examining the Color of a Thought," 26 collaborative boxes by Geoff Hendricks and Brian Buzack (reception Thurs/7, 3-5pm). April 6-June 1.

Elins Eagles-Smith Gallery 49 Geary. Ste 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Stories from the Floating World," works by Gary Bukowicki (reception Thurs/7, 5:30-7:30pm). April 6-30.

EVB 612 Howard; 856-8113. Art show and mixer. Sat/7, 6-11pm.

Future Primitive Sound Headquarters 597 Haight; 551-2328. www.futureprimitivesound.com. Mon-Thurs, noon-6pm; Fri-Sun, 11am-7:30pm. "Takeover," new works by Brian Barneco. Through Wed/6. "Old Is New," new works by Morning Breath (reception Thurs/7, 7pm). April 7-June 8.

Ghost House 1947 Mission; 255-3094. Thurs-Sun, noon-7pm. "Shave the Women and Children First," new works by San Francisco comic artists Poopy Nickles, Gas Macaroni, Joshua Ellingson, and Martha Sue. April 7-24.

Hackett-Freedman 250 Sutter, fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.

Painted bronzes and plasters by Manuel Neri (reception Thurs/7, 5:30-7:30pm). April 7-May 28.

Hang 556 Sutter; 434-4261. Mon-Sat, 10am-6pm; Sun, noon-5pm. "In Calhous," works by Erik Jacobsen (reception Thurs/7, 6-8pm).

Through May 2.

Hang Annex 567 Sutter; 544-0610. Tues-Sat, 10am-6pm. "Figuratively Speaking," a group show (reception Thurs/7, 6-8pm). Through May 2.

Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. New work by Piotr Janas (reception Sat/9, 6-9pm). April 9-May 7.

John Pence Gallery 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm. Recent oil paintings and drawings by Juliette Aristides (reception Thurs/7, 6-8pm). April 7-30.

Logan Galleries California College of the Arts, 1111 Eighth St; 551-9210. Wed, Fri-Sat, 11am-6pm; Thurs, 11am-7pm; Tues, 11am-9pm. "Capp Street Project 2005: Tang Ahn," works by Ahn; "Anthony Burdin: New Work," video installations and drawings by Burdin; "Monuments for the USA," works by 50 international artists (reception Wed/6, 7-8:30pm). April 7-May 14.

Melting Point Gallery 1340 Bryant; 769-2939. Tues-Wed, Fri-Sun, 1-6pm; Thurs, 1-10pm. "The Celler Dream," works by Alex Clausen, Sherry Koyama, Julia Petho, and Allen Stickle (reception Sat/9, 6-10pm). April 9-15.

Micaela Gallery 333 Hayes; www.micaela.com. Tues-Sat, 11am-7pm; Sun, by appt. "Pacific Rim," works by Joel Hoyer (reception Thurs/7, 6-10pm). April 7-May 31.

Michelle O'Connor Gallery 2111 Mission; 314-8396. Tues-Fri, 3-6pm; Sat, 2-5pm. New works by Blue Studio artists (reception Fri/8, 6-9pm).

April 8-27.

Mission 17 2111 Mission; 336-2349. Tues, 3-6pm; Sat, 2-5pm, and by appt. "South Side," sculptures, photographs, and videos by Tracey Snelling (reception Fri/8, 6-9pm). April 8-May 14.

Pasquale Iannetti 531 Sutter; 433-2771. Mon-Sat, 10am-6pm. "Les petits maitres," paintings and other works from 1880 to 1945 (reception Thurs/7, 6-8pm). April 7-May 14.

Pigman Gallery 72 Tehama; 546-7441. Mon-Fri, 11am-4pm. "Art for the Rest of Us—The Return of Joe Sam," works by Sam (reception Thurs/7, 6-11pm). April 7-30.

Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Works by John Bankston and Henry Turmon (reception Thurs/7, 5:30-7:30pm). April 7-May 7.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5pm. "Making Connections: Career Waitresses of San Francisco," a multimedia exhibition documenting career waitresses (reception Fri/8, 7pm). Fri/8-Sat/9.

SomArts Cultural Center 934 Brannan; (510) 548-0542. Tues-Wed, noon-4pm; Thurs-Sat, noon-7pm; Sun, noon-6pm. "Made in Palestine," contemporary art by 23 Palestinian artists (reception Thurs/7, 5:30-8:30pm). April 7-21. See 8 Days a Week, page 54.

SomArts Cultural Center Main Gallery 934 Brannan; 552-2131. Tues-Fri, 2-7pm. "What's Left Behind," works by Michael Markowitz and Shirley Lawrence (reception Thurs/7, 5:30-7:30pm). April 7-21.

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artlistings

Super 7 Store 1630 Post; 409-4700. *Call for hours.* "Process Recess: The Art of James Jean," an art show and book-release party for Jean (reception Fri/8, 7-10pm). April 8-May 11.
Varnish Fine Art 77 Natoma; 222-6131. *Tues-Fri, 11am-11pm; Sat, 1-5pm.* "Supersitions Persist," a group show featuring works by Chris Buzelli, Charles Glaubitz, Joshua Gorchov, David Groff, Jonathan Krause, and Martha Rich. Through Fri/8, "Yoo-hoo and Donuts," an exhibit dedicated to Martha Stewart (reception Sat/9, 7-11pm). April 9-30. See 8 Days a Week, page 54.

Bay Area

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. *Wed-Sun, noon-5pm.* "Space Is the Place," works by Sarah Cain, Christian Maychack, Alicia McCarthy, and Kamau Amu Patten (reception Sun/10, 2-4pm). April 10-May 14.
Berkeley Historical Society 1931 Center, Berk; (510) 848-0181. *Thurs-Sat, 1-4pm.* "Berkeley Police Department: A Century of Innovation," an exhibit dedicated to the "center of scientific policing" (reception Sun/10, 3-5pm). April 10-Sept 25.
Kaia Art Institute 1060 Heinz, Berk; (510) 549-2977. *Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt.* "North by Northwest," new and experimental works by various artists (reception Thurs/7, 6-8pm). April 7-May 21.
Mama Buzz Gallery 2316 Telegraph, Oak; (510) 465-4073. *Mon-Fri, 7am-7pm; Sat-Sun, 9am-5pm.* "Two Generations of Graphic Novels," works by Steve Laffer and Dan James. Thurs/7, 7-10pm.
Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. *www.richmondartcenter.org* *Tues-Sun, noon-5pm.* "40th Annual Student Art Show," works by middle and high school students from the West Contra Costa Unified School District. "Door to Door," documentation from a performance piece by Jon Brumit; "Richmond Stories," stories and memorabilia from residents of Richmond; "Art Partners: Artists in Our Community," art from the Richmond Art Center's community programs; "Bedtime Stories," paintings by Kathleen Li. April 12-May 27. "Top of the Map," works by West Contra Costa County artists. April 12-June 11.
Women's Cancer Resource Center Gallery 5741 Telegraph, Oak; (510) 601-4040, ext. 11. *Mon-Fri, 9am-5pm.* "Color-Full," works by Jane Norling, Renata Gray, Akko Kobayashi Gray, Susie Wallenstein, and Charlotte Tall Mountain (reception Fri/8, 6-8pm). April 8-May 12.

Ongoing

Academy of Art University Galleries 79 New Montgomery; *www.academyart.org*. *Mon-Sat, 9am-6pm.* "California Watercolor Association 37th National Exhibition," various works. Through April 28.
Anansi 510 Valencia; 424-9663. *Call for hours.* "Seres y Brotes," works by Llana Alexis (reception Sun/10, 7-10pm). Through April 13.
Amersand International Arts 1001 Tennessee, 285-0170. *Thurs-Fri, 11am-5pm, and by appt.* "Anatomy of La Mentira: Red Noses," mixed-media works by Victor Cartagena. Through April 15.
Auroora Press 147 Natoma; 546-7880. *Mon-Fri, 10am-4pm; Sat, 11am-5pm.* "12 of 12: 12 Artists/12 Years," works on paper. Through April 16.
Bayview-Anna Warden Branch Library 5075 Third St; 715-4100. *Call for hours.* "Odyssey in Pain: From Stereotypes to Archetypes," works by "Diallo" John H. Jones. Through April 15.
Cafe Royale 800 Post; 441-4099. *www.cafeyale-sf.com.* "Hey Ladies," photographs by Jessica Ingram, Kirstyn Russell, and Heather Rowley (reception Thurs/7, 8pm-midnight). Through April 30.
Creativity Explored 3245 16th St; 863-2108. *Mon-Fri, 10am-3pm; Sat, 11am-6pm.* "The Pink Show," works by 25 artists with developmental disabilities. Through Thurs/7.
Crown Point Press 20 Hawthorne; 974-6273. *Tues-Sat, 10am-6pm.* "Robert Bechtel Prints: 1965-2004," various works. Through April 29. New color etchings by Janis Provisor. Through May 30.
Diesel Flagship Store 101 Post; 982-7077. *Mon-Fri, 10am-8pm; Sun, noon-6pm.* "Remastered," works by more than 50 international artists reinterpreting old masters' paintings. Through May 13.
Diego Rivera San Francisco Art Institute 800 Chestnut; 771-7020. *Daily, 9am-9pm.* "Available Space: Vacant Storefronts in Manhattan," photographs by Moshe Quinn. Through Sat/9.
George Krevsky Gallery 77 Geary; 397-9748. *Tues-Thurs, 11am-5:30pm.* "More than a Game: The Art of Baseball," various works. Through April 30.
Giant Robot SF 622 Shrader; 876-GRSF. *Mon-Fri, 11:30am-8pm; Sat, 11am-8pm; Sun, noon-7pm.*

Works by Chris Duncan. Through May 2.
Heather Marx Gallery 77 Geary, second fl; 627-9111. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Passage," works by Forrest Williams (reception Thurs/7, 5:30-7:30pm). Through April 30.
Hespe 1764 Union; 776-5918. *Mon-Sat, 11am-6pm; Sun, noon-5pm.* "Voyagers," motion-art assemblages, video art, and selected oil paintings by Eric Zener. Through April 15.
Hosfelt Gallery 430 Clementina; 495-5454. *Tues-Sat, 11am-5:30pm.* "Difficult to Swallow," sculptures by Timothy Horn; "Still Life," works by John O'Reilly. Through April 16.
Intersection for the Arts 446 Valencia; 626-2787. *Wed-Sat, noon-5pm; Tues, by appt.* "Life Cycle Analysis," an installation by Nome Edonna, Ricardo Richey, and Andrew Schultze. Through April 16.
Kings Gallery 1187 Franklin; 776-4580. *Mon-Fri, 9am-4pm; Sun, noon-2pm.* "E=M3: The Theory of Relatives," works by Patricia Meyer, Janice Meyer and Wayne Meyer (reception Fri/8, 6:30-8:30pm). Through May 1.
Lisa Dori Gallery 660 Mission; 975-0860. *Wed-Fri, noon-5pm; Sat, 11am-6pm, and by appt.* Works by Matthew Cusick. Through Sat/9.
Lola Gallery 2517 Mission; 401-6800. *Wed-Sat, noon-7pm, and by appt.* "Ghetto Metro," new works by Sirron Norris. Through Sat/9.
Low Gallery 487 14th St; 522-4057. *Wed-Sun, noon-7pm.* New works by Caitlin Kuhwald. Through Sun/10.
Meyerovich 251 Post, fourth fl; 421-7171. *Mon-Fri, 10am-6:30pm; Sat, 10:30am-5:30pm.* "80 Years of New Yorker Cartoons," an exhibition featuring New Yorker cartoons from the past 80 years. Mon/11.
Newmark Gallery 251 Post, No. 412; 392-3692. *Tues-Sat, 11am-6pm, and by appt.* "Le cycle d'un nom et d'une forme," a multimedia installation by Christian de Cambiare. Through April 16.
Office of Ross Mirkarini Room 244, City Hall, 1 Dr. Carlton B. Goodlett Pl; 554-7630. "The Depth of Water," a photo installation by Teresa Norris. Through Mon/11.
Paul Sunderholm Gallery 49 Geary, fourth fl; 296-8405. *Tues-Sat, 11am-5pm.* Works by Carrie Ann Plank, Janet Jones, and Isabel Caus (reception Thurs/7, 5-7pm). Through April 30.
Playspace Gallery California College of the Arts, 1111 Eighth St, second fl; 551-9213. *www.cca.edu.*

Tues-Sat, noon-6pm. "sidexside," an exhibition that explores the boundaries between art and design. Through Fri/8.
Pond 324 14th St; 437-9151. *Sat-Sun, 3-8pm, and by appt.* "Sheddropping: Experiments in the Aisle," works by Michael Campbell and Coby Ellison, Marc Horowitz, Shannon Spanhake, Ven Voicey, and many others. Through Mon/11.
SF Black and White Gallery 619 Post; 929-9424. *Daily, 9am-9pm.* "Two Year Tour - A Travelogue," black-and-white travel photos from Japan, Chile, and New Zealand by Angelo Di Pietrantonio. Through Thurs/7.
San Francisco Museum of Modern Art Artists Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. *Tues-Sat, 11:30am-5:30pm.* Paintings and works on paper by Adele Alsop, Sandra Russell, and John Wood. Through April 15.
Shooting Gallery 839 Larkin; 931-8035. *www.shootinggallerysf.com.* *Tues-Sun, noon-7pm.* "Surreal Populism," works by Anthony Ausgang and Van Arno. Through Fri/8.
66 Balmi Gallery 591 Guerrero; 522-0502. *Thurs-Fri, 3-8pm; Sat-Sun, noon-5pm.* "In and Out of Control," new works by Natalia Cerqueira and Nicole Ganas. Through Sun/10.
Southern Exposure 401 Alabama; 863-2141. *Tues-Sat, 11am-5pm.* "Before the Rush," an installation by Adrian Colburn; "The Visionary Drawings of Edward Mathew Taylor," graphite drawings by Frederick Loomis; "Northern Lights," a 16mm film by Kerry Tribe; "Liquidations - The Dance of Water and Power," an installation video by Jessica Tully. Through Sat/9.
Steel Gallery 3524 Sacramento; 885-1655. *Tues-Sat, 10am-6pm.* "Spring Pling," mixed-media paintings by Eric Michael Corrigan and Tina Lauren Vietmeier. Through May 28.
Stephen Wirtz Gallery 49 Geary; 433-6879. *Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm.* "At This Place," mixed-media sculptural installations by Lucy Puls; sculptures by Ulrike Palmbach. Through April 16.
Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln Way; 661-1316, ext. 303. *Daily, 10am-4pm.* "Floral Images: Realism in Paintings; Impressionism in Photography," watercolor paintings and color photographs by Margot Bors and Jo Ann Ordano (reception April 13, 5-7pm). Through June 30.
Toomey-tourell Fine Art 49 Geary; 989-6444. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* "Secret

Garden," works by Philip Willem Badenhorst. Through April 30.
Triangle Gallery 47 Kearny, fifth fl; 392-1686. *Tues-Sat, 11am-5pm.* Monotypes by Kevin Fletcher. Through April 16.
20 Hawthorne Lower level; (510) 527-1214. *Wed-Sat, 11am-5pm.* "Site 3," the third in Traywick Contemporary's ongoing series of exhibitions and projects in changing locations, featuring works by Amy Kaufman. Through Sat/9.

Bay Area

Addison Street Windows 2018 Addison, Berk; (510) 981-7546. *Daily, 24 hours.* Works in papier-mâché by 14 artists. Through Sun/10.

Continued on page 82

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stage listings

Galleries

From page 81

Inferno Gallery 4401 San Leandro, Oakl; (510) 435-4843. Sat, 11am-1:30pm; Sun-Fri, by appt. "Visions of an Oakland Artist," works by Leon Kennedy. Through April 18.
John F. Kennedy University Arts and Consciousness Gallery Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Kaliphilia: Shifting Perception," works by Lynlee Lyckberg (reception Sat/9, 5-8pm). Through April 14.
Mills College Art Museum 5000 MacArthur Blvd. Oakl; (510) 430-2164. Tues and Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "Rhythmic: Thesis Exhibition 2005," various works. Through April 17.
Trax Gallery 1812 Fifth St, Berk; (510) 540-8729. Wed-Sun, noon-5:30pm, and by appt. "Dulcis Domus," utilitarian ceramics by Julia Galloway. Through Sat/9.

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, Deborah Giattina, Anna Mantzaris, and Lara Shalson. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Menopause the Musical Theatre 39 at Pier 39, 2 Beach; 433-3939, www.menopausethemusical.com. \$46-50. Previews April 12-15, 19-22, and 26-27, 8pm. Opens April 28, 8pm. Runs Tues-Sat, 8pm (also Wed, 2pm and Sat, 4pm); Sun, 2pm. Open-ended. Jeanie Linders's musical comedy celebrates women who are facing "the change."

Bay Area

Blue/Orange Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$28-45. Previews Fri/8-Sat/9 and April 13, 8pm; Sun/10, 2pm. Opens April 14, 8pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 15. Aurora Theatre Company performs Joe Penhall's comedy about a pair of London psychiatrists fighting over who gets to treat a man claiming to be the son of Idi Amin.

Crowns Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000, www.theatreworks.org. \$20-50. Previews Wed/6-Fri/8, 8pm. Opens Tues/12, 7:30pm. Runs Tues, 7:30pm (no show April 26); Wed-Sat, 8pm (also Sat, 2pm; no 2pm shows Sat/9 and April 30); Sun, 2 and 7pm (no 7pm shows April 17 and May 1). Through May 1. Theatreworks performs Regina Taylor's uplifting gospel musical, adapted from the book *Crowns: Portraits of Black Women in Church Halls*.

Working Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.aefberkeley.org. \$15. Opens Fri/8, 8pm. Runs Fri-Sat and May 5, 8pm. Through May 7. Actors Ensemble of Berkeley performs Nina Faso and Stephen Schwartz's musical, inspired by Studs Terkel's portraits of America's working people.

Ongoing

As You Like It Curran Theatre, 445 Geary; 512-7770, www.ticketmaster.com. \$40-72. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through May 1. Sir Peter Hall's production of the Shakespeare comedy comes to San Francisco as part of the Best of Broadway series.

Beautiful Child Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. \$15-28. Wed-Sat, 8pm; Sun, 3 and 7pm. Through April 24. Theatre Rhinoceros performs Nicky Silver's dark comedy about a married couple grappling with the fact that their son, an art teacher, has fallen in love with one of his students.

Beyond Therapy Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. \$20-25. Thurs-Sat, 8pm. Open-ended. The Shelton Theater brings back Christopher Durang's comedy about therapists and their patients.

Blood Relative Traveling Jewish Theatre, 470 Florida; 285-8080, www.ajtj.com. \$12-35. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through April 17. Also runs at Julia Morgan Center for the Arts, 2640

stage listings

College, Berk. Same price and phone. Opens April 21, 8pm. Runs Thurs-Sat, 8pm (no show April 23); Sun, 2 and 7pm; April 27, 2pm. Through May 1. Traveling Jewish Theatre performs a collaboratively created work (formerly known as *The Middle East Project*) about a character with a Jewish mother and a Muslim father living in Israel and Palestine.

Blue Lorraine Hansberry Theatre, 620 Sutter; 474-8800. www.lhtsf.org. \$25-\$32. Thurs-Sat, 8pm; Sun, 2pm. Through April 17. Lorraine Hansberry Theatre performs Charles Randolph Wright's play about the South Carolina family of an acclaimed jazz singer.

The Blue Dress New Conservatory Theatre Center, 25 Van Ness; 861-8972. www.nctsf.org. \$15-20. Thurs-Sat, 8pm; Sun, 2pm. Through April 17. Bruce Bierman performs his autobiographical solo comedy about his unwitting childhood participation in a government-funded study on "sissies" in the 1970s.

Crash Course: Cooking, Juggling, and Getting Hurt Climate Theater, 285 Ninth St; 871-9699. www.crashcourseshow.com. \$15. Fri-Sun, 8pm. Through June 26. Juggler Scott Nery hosts a comedy cooking show, with weekly themes, recipes, and guests.

Crimes of the Heart Actors Theatre of San Francisco, 533 Sutter; 296-9179. www.ticketweb.com. www.actorstheatre.org. \$10-40. Thurs-Sat, 8pm; Sun, 7pm. Through April 23. Actors Theatre presents a wonderfully focused, thoroughly engaging production of Beth Henley's 1981 Pulitzer Prize winner about three sisters in a small Mississippi town who reunite amid crisis and personal transitions. The reunion happens on the 30th birthday of eldest sister Lenny (Elisa Jones) but, tellingly, only by coincidence (the other two having forgotten the date). If that isn't inauspicious, the forlorn Lenny's beloved horse was just struck dead by lightning. Meanwhile, Meg (Niki Yapo) returns from a stillborn singing career on crutches, a sign of the determinedly tough-minded middle sister's own hobbling psyche. And carefree Babe (Carole Swann) is out on bail after shooting her husband for "not liking his looks." Henley's dark comedy unfolds in the ever-present shadow of death, seemingly that dimness just outside the precisely rendered banality of Big Duncan's brightly lit suburban kitchen. With the arrival of a young lawyer (Phil Hilton) and Meg's old flame (Chris Carlone), however, a compelling drama emerges in which deeply preoccupied lives almost unwillingly grope forward in mutual love and compassion. Henley's inspired dialogue and situations receive graceful treatment from director Michael Medici and a fine cast led by the remarkable sisterly trio (characters and performances that make three acts over all too soon). (Avila)

Evita Golden Gate Theatre, One Taylor; 512-7770. www.ticketmaster.com. \$35-85. Wed/6-Sat/9, 8pm (also Wed/6 and Sat/9, 2pm); Sun/10, 2pm. Composer Andrew Lloyd Webber and lyricist Tim Rice got famous and, eventually, knighted by the Queen of England for musicals like this one based on the life of Argentina's Eva Peron, and featuring, rather ridiculously, Che Guevara as its unlikely narrator. Particular service may have been rendered Her Majesty's government in this case (who knows?) since my almanac says the Falklands War began a mere four years after Evita's 1978 London premiere. Coincidence? Or disinformation campaign extraordinaire? Webber and Rice, the Judith Millers of their day? To some this will sound as far-fetched as their vaunted reputation for musical theater, but if you go for *Cats* or *Jesus Christ Superstar*, or just ennui-induced conspiracy theories, you won't care. Instead you'll probably enjoy Haila Prince's retooled production, brought to you by Best of Broadway. The rest have been warned. (Avila) **Falsettos** Phoenix Theater, 414 Mason. See 601; (650) 755-2336. red-dragon-productions@hotmail.com. \$17-22. Fri-Sat and April 14, 8pm; Sun, 2pm (also April 17, 7pm). Through April 17. Red Dragon Productions performs William Finn's musical about a 1980s family dealing with AIDS. **F.O.B. (Fresh off the Boat)** and **F.O.P. (Fresh off the Plane)** Magic Theater, Fort Mason Center, Bldg D, Marina at Laguna; www.asianamericantheater.org. \$12.50-25. **F.O.B.**: Thurs/7-Sat/9, 7pm; Sun/10, 5pm. **F.O.P.**: Thurs/7-Sat/9, 9pm; Sun/10, 7pm. Asian American Theater Company presents back-to-back productions of two thematically and theatrically related plays covering distinct periods in the Asian American experience. **F.O.B. (Fresh off the Boat)**, the 1981 Obie-winning play by David Henry Hwang (*M. Butterfly*), proves ever fresh in its inventive and humor-filled approach to dealing with complex meaningful date between Chinese American waitress Grace (Vicki Zabarte), her American-born cousin Dale (Randall Nakano), and newcomer (and "FOB") Steve (Dennis Yen). Director

Mitzie Abe's cast is intentionally older — featuring actors who would have been the required twentysomethings circa 1980 — to further contrast the play's intergenerational pairing with AATC artistic director Sean Lim's homage and 21st-century update, **F.O.P. (Fresh off the Plane)**. Now framed as Dale's memory of an evening 20 years before, the move enlarges the story's wistful undertone, while lively, beautifully shaded performances transform the bare stage (framed by slightly washed-out images projected at the back) into an evocative overlay of quotidian Torrance and the ancient vistas summoned by the courting-warring Old World alter egos of Steve and Grace. Lim's **F.O.P.** (composed of two playlets), which he directs, looks at the American-born Korean's relation to Korea in an alienated traveler (Daniel Lee) suspended (literally) between both places, as well as the continuing evolution of a hybrid American identity. Un-even, especially in its more derivative aspects, **F.O.P.** has inspired moments and a solid cast, both rising highest in the more comedic, less sentimental second playlet, in which a young unknown Korean American playwright (Lee) locks horns with his two-person company (Karia Acosta and Leon Goertzen), who balk at another "issue play" and demand he write them a hip-hop musical instead. (Avila) **Guantanamo: Honor Bound to Defend Freedom** Brava Theater Center, 2709 24th St; 647-2822. www.bravacenter.org. \$20-65. Wed-Sun, 8pm (also Sun, 3pm). Through April 24. See "Reinventing the World," page 38.

I Look Like an Egg, but I Identify As a Cookie Hotel Rex, 552 Sutter; 1-800-838-3006. www.subvert.com. \$10-50. Extended run: Sun-Mon, 8pm. Through April 25. Heather Gold revives her solo

show, an "interactive baking comedy"

Minnie's Boys Eureka Theatre, 215 Jackson; 978-2787. www.42ndStMoon.org. \$17-30. Thurs-Fri, 8pm; Sat, 6pm (also Sat/9, 1pm); Sun, 3pm; April 13, 7pm. Through April 17. Harpo Marx's 1961 autobiography originally inspired this charming musical comedy, charting the rise of the Marx brothers from teenage malcontents to ageless icons of anarchic comedy under the playful guidance of the Marx mother, Minnie (Darlene Popovic). Sporting a book by Arthur Marx (son of Groucho, who consulted on the project) and Robert Fisher, as well as a clever, agreeable score by Hal Hackady (lyrics) and Larry Grossman (music), the 1970 production starred Shelley Winters in the dramatic actress's much discussed debut fronting a Broadway musical. Although the original did not run much longer (76 performances) than the weeks of rumor leading up to its premiere, 42nd Street Moon's staged concert revival of this work rarely seen since proves it an underrated gem. Opening on the humble circumstances of the Marx family's New York apartment, the story zips along on catchy dialogue (punctuated by winning one-liners), winsome songs (under musical director Dave Dobrusky), and choreographer Tom Segal's gracefully animated foreshadowing of classic physical routines to come. Artistic director Greg MacKellan's excellent cast, headed by Popovic's radiant Minnie, perfectly captures the rebel spirit of the Marx brothers, especially in the smooth performances of the showbiz siblings, whose exuberance comes tinged with the outsider's agnosticism. (Avila) **Miss Coco Peru is Undaunted!** New Conservatory Theatre Center, 25 Van Ness; 861-8972. www.nctsf.org. \$20-30. Extended run: Wed/6-Sat/9,

8pm; Sun/10, 2pm. Drag luminary Miss Coco Peru performs her autobiographical cabaret show. **Not a Genuine Black Man** Marsh, 1062 Valencia; 826-5750. \$15-22. Extended run: Thurs-Fri, 8:30pm; Sat, 5pm. Through April 30. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a pe-

riod of depression that overtook him as a parent in 1999 — and interlarding the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

One Big Lie Exit Theatre, 156 Eddy; 675-5995. www.crowdedfire.org. \$15-25. Thurs-Sat and Sun/10, 8pm. Through April 16. See "Reinventing the World," page 38.

Rush Limbaugh in Night School Marsh, 1062 Valencia; 826-5750. www.themash.org. \$15-22. Continued on page 84

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stage listings

Theater

From page 83

Extended run: Sat, 8pm (no show Sat/9); Sun, 7pm. Through April 17. Picture this: it's 1998, President Bill Clinton's facing impeachment for horsing around without the consent of Congress, and Rush Limbaugh is on top of the world, as well as on top of the ratings charts, at the very peak of his celebrity. All of a sudden a Cuban American with a righter-than-thou radio slot in Miami gets Rush nervous enough to enroll in cognito in an evening Spanish class at the New School for Social Research. In that classroom, Limbaugh (alias Russell Lindbergh) will fall in love with a baby-boomer massage therapist with a secret of her own. First birthed at the Marsh in 1994 to great multiple run-extending applause, Rush Limbaugh in Night School is back, and it's still some of the sharpest satire around. (Avila)

• **The Voysey Inheritance** Geary Theater, 415 Geary, 749-2228, www.act-sf.org, \$11-68. Wed/6-Sat/9, and April 12-16, 8pm (also Sat/9, April 13, and 16, 2pm); Sun, 7pm (also Sun/10, 2pm). Through April 17. Grandfather's portrait beams approvingly from the wall over the mantelpiece as solicitor-patriarch Mr. Voysey (Ken Ruta) explains to his incredulous son and business partner Edward (Anthony Fusco) that the family's posh lifestyle has been built entirely on the systematic defrauding of the family firm's trusting clientele. In fact, it's something of a tradition at this point, and the lump of Edward's problematic "inheritance" in David Mamet's trim reworking of Harley Granville-Barker's 1905 comedy of middle-class hypocrisy, receiving its lavish world premiere in an American Conservatory Theater-Kansas City Repertory Theater coproduction graciously helmed by ACT artistic director Carey Perloff. Edward's attempt to right the family's wrongs and bring it into honorable standing after his father's death occupies the rest of the play, his plan inevitably ruffling the feathers of an amusing household of siblings and associates, while pointing up the thornier contradictions in his situation. (Avila)

Bay Area
Ariel Berkeley City Club, 2315 Durant, Berk; (510) 644-9940, www.wilderish.org, \$18-25. Thurs-Sat and Mon/11, 8pm; Sun, 3pm. Through May 1. Wilde Irish Productions performs the U.S. premiere for Marina Carr's drama, which sets the Greek myth of Iphigenia in modern-day Ireland.

• **For Better or Worse** Berkeley Repertory Theater's Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org, \$20-55. Tues, Thurs-Sat, 8pm (also Sat and Thurs, 2pm; but no 2pm show April 14); Wed and Sun, 7pm (also Sun, 2pm). Through April 24. "He's one of the funniest men in the world," I overheard a woman say pre-show about Geoff Hoyle, a former clown who trained with Marcel Marceau's teacher. Hoyle's For Better or Worse, culled from comedic plays by Georges Feydeau and directed by David Ira Goldstein, is a slapstick romp set in Paris before the Great War. It delves into the absurd marital life of Bastien Follavoine (Hoyle) and Julie Follavoine (Sharon Lockwood), beginning with the impending birth of their son Toto. Bastien, who makes chamber pots for a living, is more of a hindrance than a help to Julie, who's eager for the arrival of their baby, whom we later see as a petulant seven-year-old who refuses to take his medicine. Interspersed with the domestic scenes, Hoyle takes to the stage posing as a university professor, hamming it up with audience participation and faux theater donor stories, putting his loyal fans in stitches. (Mantzaris)

• **The Just Ashby Stage**, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org, \$10-30. Thurs/7-Sun/10, 8pm. Shotgun Players' production of Albert Camus's 1949 play *The Just* (Les Justes) proves to be a still relevant and dramatically engaging examination of terrorism, grounded in the mind-set and motives of a historical group of Russian socialist revolutionaries who assassinated a prominent czarist official in 1905. Though today "terrorism" usually connotes the deliberate murder of civilians for political ends, as employed by the play's characters, it means the targeted assassination of political figures. Grand Duke Sergei, the revolutionaries' victim, is a representative of a brutal system of oppression and therefore considered a legitimate target. Yet, as an encounter between revolutionary Yanek (Taylor Valentine) and the duke's widow (Michele Shoshani) suggests, the taking of any life is no small matter. Camus is interested in the psychology of these idealists driven to murder and suicide for the cause of a brighter future—but also in the relationship between means and ends in the legitimate revolt against tyranny. These themes are brought out with dramatic flair in Tom Hoover's lucid new translation and the bold but finely tuned performances directed by Patrick Dooley. (Avila)

"Riveting, revealing, and edgily funny!"
Rob Horwitt, San Francisco Chronicle

THE VOYSEY INHERITANCE

BY HARLEY GRANVILLE-BARKER
DIRECTED BY CAREY PERLOFF

ADAPTED BY DAVID MAMET



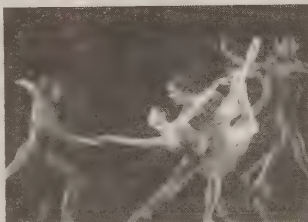
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San Francisco Ballet's Program Seven

April 7-17, War Memorial Opera House

It couldn't have been easy to be Jerome Robbins in George Balanchine's New York City Ballet, always number two, always aware of the genius of the older man. For an artist as insecure as Robbins was all his life — at least according to Deborah Jowitz's biography of the choreographer, *Jerome Robbins: His Life, His Theater, His Dance* — it is a miracle he didn't completely abandon ballet for Broadway and the movies, where he got paid a lot more and was very much sought after. Yet Helgi Tomasson, who owes his U.S. career to Robbins, clearly wants to give him his due. In the past few years he has introduced more and more Robbins repertory to his dancers and audiences. In *The Night* is but the latest to return. You're free to see the work's three couples as very different ones — or as the same one at various stages of their relationship. Whatever you see there, you won't be disappointed by the musicality, economy of means, and opportunities for dancerly interpretations. Also on the program are two pieces that reinterpret classical structure, Christopher Wheeldon's mysterious *Rush* and Tomasson's *Prism*, a piece that proves Beethoven can be choreographed in the right hands. *Thurs/7, Sat/9, Tues/12, and April 15, 8 p.m. (also Sat/9, 1 p.m.); April 13, 7:30 p.m.; April 17, 2 p.m., 301 Van Ness, S.F. \$8-\$165. (415) 865-2000, www.sfballet.org. (Rita Felciano)*



SAN FRANCISCO BALLET DANCERS IN PRISM. PHOTO BY AMITY SOHL

The Movement Julia Morgan Center for the Arts, 2640 College, Berk; www.juliamorgan.org. Tues/12 and April 14, 8pm. \$7. The company performs its spring showcase, highlighting a variety of dance styles including hip-hop, jazz, swing, ballet, tap, ballroom, and more.

Printz Dance Project Showcase Theater, Marin Center, Avenue of the Flags at Civic Center, San Rafael; (415) 499-6800. Fri, 8pm. \$15-20. The company performs *Encore 3*, with five diverse works including two premieres and one sneak preview.

performance

BATS Improv Bayfront Theater, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm; "Time Machine Theatresports," \$12-15. Sun, 8pm: "Sunday Players," \$8-15.

'Big Top Mondo Porno' Cat Club, 1190 Folsom; www.mondopornoparty.com. Sat, 8pm. \$10-13. Celebrate "circus sleaze" at this showcase of smutty rock, performance, and clown porn.

'Bridge Across the Blue' Seventh Avenue Performances, 1329 Seventh Ave. 664-2543, www.saperforms.org. Fri, 8pm. \$10-15. Poet Pireeni Sundaralingam and violinist Colm O'Raim perform a concert of spoken word and music that fuses American Indian, Irish, and East Indian traditions.

C.A.F.E. Off-Market Theater and Studio, 965 Mission; www.cafearts.com. Thurs, 8pm, Fri, 10pm:

"Zeppelin Beach," \$10. Fri, 10pm: "Submergency," \$5-10.

Christian Cagigal Exli Theatre, 156 Eddy; (650) 737-8278. Fri-Sat, 8:30pm. \$10. The magician performs.

Climate Theater 285 Ninth St; 863-1076. Ongoing. \$5. Mon, 8pm: "Monday Night Improv Jam," presented by the San Francisco Improv Co-Operative. Tues, 8pm: "Tuesday Night Improv Special: Night of 1,000 Games," short-form improv jam.

'Comedy on the Square' Shelton Theater, 533 Sutter; 522-8900. Ongoing. \$15. Fri, 10pm: "Big City Improv."

'Della Pancha' Shatwell Studios, 3252A 19th St; 920-2223, flooset@sbglobal.net. Fri-Sat, 8pm. \$10-15. Through April 9. Storyteller, tap dancer, and singer Mina Liccione performs her solo show. Choreographer Jennie Marshall, comedian Kym Preiss, and others make guest appearances.

'Dirty Little Secret' Empire Plush Room, 940 Sutter; 885-2800, www.empireplushroom.com. Ongoing. Fri-Sat, 11pm. \$25. This evening of performance is a "Roaring Twenties revue."

'Dramedy and Comma' Fort Mason Center, Blue Bear School of Music, Bldg D, Marina at Laguna; 261-1641, www.pantheater.com. Sat, 8pm. \$8-10. Pan Theater performs short- and long-form improv.

'Divas' Revenge' Louise M. Davies Symphony Hall, 201 Van Ness; 865-3650, www.sfgmc.org.

Continued on page 86

dance

Alma Esperanza Cunningham Movement Jon Sims Center for the Arts, 1519 Mission; 554-0402. Fri-Sat, 8pm. Through April 23. \$15-20 (no one turned away for lack of funds). The company presents the world premiere of *Sheshehe*, with special guests Kathy Dunn Hamrick Dance Company from Austin, Texas (Fri/8-Sat/9 only). **'Cuba Caribe Festival of Dance, Music, and Theater'** Dance Mission Theater, 3316 24th St; 273-4633, www.dancemission.com. Various dates and prices. Through May 1. The first week of this first annual festival celebrating the Afro-Caribbean diaspora features "Vamos Andar," a mixed program of dance, music, and storytelling (Fri-Sat, 8pm. \$18-20); a dance party with live music (Sun, 7pm. \$12); and a lecture and book signing by Ned Sublette, author of *Cuba and Its Music: From the First Drums to the Mambo* (Tues, 8pm, \$10). See "Hot Fusion," page 42.

Navarrete x Kajiyama Dance Theater, Nora Dinzelbacher ODC Theater, 3153 17th St; 863-9834, www.odcteater.org. Fri-Sat, 8pm; Sun, 2pm. \$20-27. The companies present *Tangamenté*, featuring works in the style of traditional Argentine tango as well as experimental contemporary dance.

Paul Taylor Dance Company Yerba Buena Center for the Arts Theater, 700 Howard; 392-2545, www.performances.org. Program A: Fri, 8pm. Program B: Wed and Sat, 8pm. Program C: Thurs, 8pm; Sun, 2pm. Family matinee: Sat, 2pm. Program A includes *Cloven Kingdom*; *Lost, Found and Lost*; and *Company B*. Program B includes *Funny Papers*, *Eventide*, and *Szygy*. Program C includes *Black Tuesday*, *Klezmerbluegrass*, and *Le sacre du printemps* (The Rehearsal). The family matinee includes *Cloven Kingdom* and *Klezmerbluegrass*.

San Francisco Ballet War Memorial Opera House, 301 Van Ness; 865-2000, www.sfballet.org. Program Six: Fri/8, April 14, and 16, 8pm (also April 16, 1pm); Wed/6, 7:30pm; Sun/10, 2pm. Program Seven: Thurs/7, Sat/9, Tues/12, and April 15, 8pm (also Sat/9, 1pm); April 13, 7:30pm; April 17, 2pm. \$8-165. Program Six includes works by Sir Frederick Ashton, Jerome Robbins, and Val Caniparoli; Program Seven includes works by Christopher Wheeldon, Robbins, and Helgi Tomasson. See Critic's Choice.

\$10-15. The Odissi Indian classical dance company, led by artistic director Jyoti Rout, performs *Avatar*.

Bay Area

'Bustin' Out' Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300, www.juliamorgan.org. Fri-Sat, 8pm. \$10-20. DC Productions, led by choreographer Darnell Carroll, presents two nights of Bay Area hip-hop dance talent.

Jyoti Kala Mandir Performing Company Julia Morgan Theater, 2640 College, Berk; (510) 486-9851, www.jyotikalamandir.org. Sun, 5pm.

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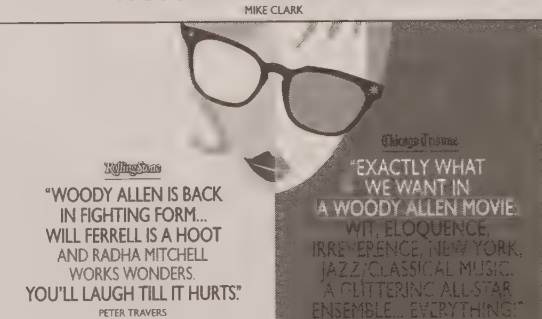
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film listings

Performance

From page 85

Mon, 8pm. \$20-75. The San Francisco Gay Men's Chorus performs an outrageous Broadway review. The Community Women's Orchestra provides musical accompaniment.

'Electric Vardo' Polo's Blue Cube, 34 Mason; www.electrivarado.com. Sat, 8pm. \$10-12. This cabaret of Gypsy culture features Ultra Gypsy Dance Theater, Student Salon bellydancers, DJ Janaka Seleka, and many other performers and musicians.

'Fauxgirls!' Marlena's, 488 Hayes; 864-6672, www.electrivarado.com. Sat, 8pm. \$10-12. This cabaret of Gypsy culture features Ultra Gypsy Dance Theater, Student Salon bellydancers, DJ Janaka Seleka, and many other performers and musicians.

'Flash Family' Fort Mason Center, Blue Bear Performance Hall, Bldg D, Marina at Laguna; 863-9500, www.improvworks.org. Fri, 8:30pm. \$12-14. April Fools improv troupe performs.

'GenderEnders' Femina Potens, 465 S Van Ness; 217-9340, www.feminapotens.com. 8pm, \$5-7. This queer and trans performance and spoken word open mic features Larry-bob Roberts and Brooklynne Thomas.

'Hybrid Project' Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. Tues, 7:30pm. \$5-15. Hip-hop ballet artist Keith Pinto and the Printz Dance Project perform.

'Pharmasupak: Violating HR Policy' SF Playhouse, 536 Sutter; (510) 645 1223. Sat, 10pm. \$15. Improv performers base sketches on the working lives of the audience.

'Retool and Grind' Club Eros, 2051 Market; www.eross.com. Wed, 7pm. Free. Cole Rowan and Red Jordan Arabate host a genderqueer performance open mic.

BILLABONG JACK MCCOY SURF FILM FESTIVAL

FRIDAY, APRIL 15 AT THE BALBOA THEATRE

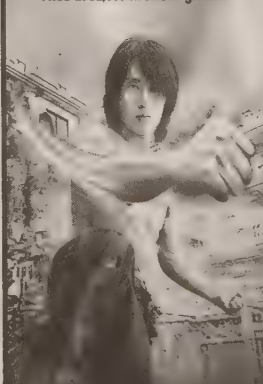
Enter to win tickets to the world's largest surf film festival, featuring FAIR BITS, a film by the acclaimed team of Emmett and Brendan Malloy!

Send an e-mail with your name and mailing address to promos@sfbg.com (subject line must read SURF FILM CONTEST) or your message might be blocked! and tell us which male surfer is currently #5 in the World Circuit Tour rankings. (Hint: he's Australian!)

Screenings of 7pm and 9:15pm. Deadline for entry is 2pm, Friday April 14, 2005. No purchase necessary to enter contest. One entry per person/household. Duplicate entries will be disqualified. Tickets are in limited supply and will be distributed randomly by mail amongst all our e-mail entries.

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comedy

Canvas Gallery 1200 Ninth Ave; 504-0010. Tues, 8pm. "Comedy Open Mic Night," with host Susan Alexander, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "StandUp Showcase," with rotating hosts Leah Eva and Sam Arno, free.

Cobb's Comedy Club 915 Columbus; www.cobb-comedyclub.com or www.ticketweb.com. Wed, 8pm: "All-Pro Comedy Showcase," \$10. Thurs-Sun, 8pm (also Sat-Sun, 10:15pm): Carlos Alazraqui, \$15-20.

50 Mason Lounge 50 Mason; 398-4129, www.50masonlounge.com. Wed-Sat, 8pm: "San Francisco Comedy Club Showcase," \$10.

Luggage Store 1007 Market; luggagesetuesday.blogspot.com. Tues, 8pm: Comedy open mic, free.

Mock Cafe 1074 Valencia; 826-5750, ext 5, www.themash.org. Sat, 9:30 and 11pm: Stand-up comedy, \$7.

Purple Onion 140 Columbus; 956-1635. Thurs, 9pm: "Purple Onion Comedy Night," with Kasper Hauser, Joe Klocck, Brian Malow, and Kevin Avery, \$10.

SFCC Club House 414 Mason, Ste 705; www.sfcc-comedycollege.com. Sat, 8pm: "The Stand-up Project," free.

San Francisco LGBT Community Center 1800 Market; www.gomedy.com. Mon, 7:30pm: "QComedy," with Zoe Dunning, Will Franken, Drace White, and others, \$8-15.

Uptown 200 Capp; 206-9997. Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

Wednesday: Canvas Cafe 1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net. "Open Mic Talent Showcase," 7:30pm, free. Lost and Found Saloon 1353 Grant, SF; (415) 981-9557. Open mic with host Chris Brown, 8:30pm, free.

Mechanics' Institute 57 Post, SF; (415) 393-0119, ext 192. "Mechanics Poets," open mic, 6-7:30pm, free. North Beach Public Library 2000 Mason, SF; 355-5626. "Word Painters," with poets Al Auerbach, J.R. Brady, Gerald Nicocia, and others, 7pm, free.

Thursday: 16th Street and Mission BART plaza 16th St at Mission, SF; (415) 255-9881. "CAI Street Arts Workshop," open mic, 9:30pm, free. Mediterranean Cafe 2475 Telegraph, Berk; (510) 526-9983. "Word Beat Reading Series," with featured readers Nancy Wakeman and Joanna Powell, 7pm, free. EastSide Arts Alliance 2587 International Blvd, Oak; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations ac-

cepted. Bindiestiff Studio 505 Natoma, SF; (415) 503-0520, www.kaznystreet.org. Poet Catalina Cariaga reads, 7-9pm, donations accepted. Java Beach Cafe 1396 La Playa, SF; 440-8767. Michael Disend reads short stories from his *Pennin Chronicles*, 7pm, free. City Lights Bookstore 261 Columbus, SF; 362-8193. "Cross Gender Caravan," with Charlie Anders, Carolyn Connelly, Tennessee Jones, and others, 7pm, free. Modern Times Bookstore 888 Valencia, SF; 282-9246, www.mths.com. "Bullets and Butterflies: Queer Spoken Word Poetry," with featured reader Daphne Gottlieb and others, 7:30pm, free. Friday: City College of San Francisco Rosenberg Library, 50 Phelan, SF; (415) 239-3580. Poet Suji Kwok Kim reads, 1:30-3pm, free. San Francisco LGBT Community Center 1800 Market, SF; indigo_cin@yahoo.com. "Queer Open Mic," with featured reader Trimm'n West, 7:30pm, \$1-5. Pro Arts Gallery 550 Second St, Oak; (415) 255-9035, www.youthspeaks.org. "Oakland Mic," 7pm, free.

Saturday: Red Vic Peace Center 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5-9pm, free. Make Out Room 3225 22nd St, SF; www.writerswithdrinks.com. Andrew Sean Greer, Charlie Anders, Tennessee Jones, and others read, 7:30-9:30pm, \$3-5.

Sunday: Cafe Prague 584 Pacific, SF; (415) 905-8837. Bruce Isaacson reads, plus open mic, 4-5:30pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. "Poetry Flash," with featured readers Alan Williamson and Jeanne Foster, 7:30pm, \$2. Sweetie's 475 Francisco, SF; (415) 433-2343. Charselle hosts an open mic with featured reader Jack Pulaski, 7:30pm, free.

Mayflower Hotel 975 Bush, SF; www.mayflower-hotel.com. "New World Order," with featured readers Iris Berry, John Dorsey, S.A. Griffin, and Scott Wannberg, 3pm, donations accepted. Cafe Melt 700 Columbus, SF; (415) 392-9290. "A Literary Obsession," writing group and open mic hosted by Raucous Rhetoric, 5-7pm, free.

Monday: Purple Onion 140 Columbus, SF; (415) 217-8400, www.cafemacaroni.com. Open mic hosted by the Kitchenettes, 7pm, \$5. Priya Indian Cuisine 2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com. "Poetry Express," with featured reader Gypsy the Acid Drama Queen, 7pm, free.

Canvas Gallery 1200 Ninth Ave, SF; 504-0060. "Left Coast Writers," with featured readers Adrienne Amundsen, Ann Garrett, and others, 7-8:30pm, free. University of San Francisco Lone Mountain Campus, Room 148, 2800 Turk, SF; 422-5995, www.usfca.edu/poetryfestival2005.

Poets Paul Hoover, Maxine Chernoff, Chris Stroffolino, and D.A. Powell read, 7pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. "Cross Gender Caravan," see 8 Days a Week.

Tuesday: Black Repertoire Group Theatre 3201 Adeline, Berk; (510) 652-2120. "Twilight Tuesdays," open mic, 7-9pm, \$5. Park Branch Public Library 1833 Page; www.sfpd.org. "On the Page, Off the Page," poetry open mic hosted by Diamond Dave Whitaker, 7-9pm, free. University of San Francisco McLaren Campus, Room 250, 2130 Fulton, SF; 422-5995, www.usfca.edu/poetryfestival2005. Poets Victoria M. Chang, Brian Komei Dempster, Rick Barot, and Pimone Triplett read, 7pm, free. The Beanery 2925 College, Berk; (510) 549-9093. "The Whole Note Poetry Series," open mic with featured readers John Curl and Reginald Lockett, 7pm, free. Cafe Royale 800 Post, SF; www.youthspeaks.org. "Spoken City," open mic, 7:30pm, \$3-5.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Dave Kim, Laurie Koh, Patrick Macias, Lynn Rapoport, and Chuck Stephens. The film intern is Matthew Lake. For show times see Rep Clock, page 94, and Movie Clock, page 95. For complete film listings, see www.sfbg.com.

Opening

► **Dust to Glory** See "The Upside of Danger," page 39, (1:37) Embarradero, Shattuck.
► **Eros** See "Different Strakes," page 40, (1:48) Act 1 and II, Lummie.
► **Ethan Mao** "That was the first time I got fucked," Ethan Mao (Jun Hee Lee) recalls early

Continued on page 88



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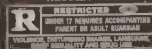
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and into a theater

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Deadline for entries is Friday, April 8th, 2005 at 2PM. No late entries will be accepted. Winners pick by random drawing of all correct entries received by deadline and notified by mail. Passes are in limited and given away while supplies last.

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film listings

Opening

From page 86

in this drama from Quentin Lee (*Shopping for Fangs*); it's a matter-of-fact statement from the teenager turned hustler, booted onto the street after his father discovered he was gay. After learning his family (violence-prone pops, vampy stepmom, bullying stepbrother, and nerdy younger brother) will be road-tripping on Thanksgiving, Ethan and his best/only friend and roommate, Remigio (Jerry Hernandez), break into the house to retrieve, among other things, a sentimentally prized necklace that belonged to Ethan's late mother. When the brood returns unexpectedly, chaos, violence, heartfelt exchanges, and overwrought shouting continues into the night. As a writer, Lee aims for emotionally wrenching results from his high-stakes conflicts, with some success—but he proves less successful in directing his actors, several of whom deliver distractingly weak performances. (1:24) *Castro* (Eddy) **Fever Pitch** A woman (Drew Barrymore) falls for a Red Sox superfan (Jimmy Fallon) in this Farrelly brothers adaptation of Nick Hornby's novel. (1:41) *Century Plaza, Century 20, Grand Lake, Presidio.*

► **Ganges: River to Heaven** Cleanliness isn't necessarily next to godliness in Gayle Ferraro's respectful, often engrossing overview of the river that's among the world's holiest sites. Her ostensible focus is on four families who've brought fading elders to expire in "city of Shiva" Varanasi, where the power of Ganga (Hindu mother, goddess of the Ganges) is considered most conducive to achieving *mu*ti (salvation in the afterlife). But their death watch melds into an easy-flowing consideration of the Ganges's many roles: as a hub for religious ceremony and faith; as a commercial engine for tourism- and funeral-related local businesses, their functions often caste-determined; and as an endangered environment, with industrial waste and whatnot sending pollution levels sky-high. Ferraro doesn't gloss over the underside of human clutter, squalor, and unhygienic practices. The sight of a bird pecking at a bloated corpse floating by is as

nasty as it is routine. Yet the overall tenor of this visually handsome, lyrical documentary is one of serene respect for timeless spiritual values. (1:19) *Red Vic* (Harvey) **Look at Me** See Movie Clock. (1:50) *Albany, Embarcadero.*

Sahara See "The Upside of Danger," page 39. (1:58) *Century Plaza, Century 20.* **Smile** Writer-director Jeff Kramer offers a refreshing departure from run-of-the-mill teen flicks with this touching coming-of-age story based loosely upon his own daughter's experiences. After spending her 15 years living a privileged and carefree life in sunny Malibu, Katie (Mika Boorem) has begun to struggle with the pressures of her own budding sexuality while facing growing tensions at home with her parents (Beau Bridges and Linda Hamilton). Encouraged by her English teacher (Sean Astin), Katie joins a school-sponsored trip to China so that she can volunteer for an aid program established to correct the facial deformities of children around the globe. Progressing predictably, Katie encounters true hardship and learns that there is more to life than shopping malls and boys. Although formulaic, and not unlike an *After School Special* in tone, Kramer has nevertheless pooled a talented cast and written a sincere story, one with the kind of integrity too often missing in teen films. (1:47) *Century 20, Presidio* (Lake)

Ongoing

Aliens of the Deep (45) *Metreon Imax.* **Assisted Living** Shot at an actual Kentucky rest home, using residents and staff as the "cast," Elliot Greenebaum's first feature intriguingly mixes elements of vérité, improv, mock-doc and scripted serio-comedy. Todd (Michael Bonsignore) is a recent janitorial hire who, out of boredom and prankishness, seems to do just about everything but clean the joint. He sneaks pot tokes, plays games with the residents, even calls them from in-house extensions to provide make-believe conversations with relatives in heaven. He's irresponsible and immature, but also perhaps a needed source of spontaneity amid the facility's hidebound routines. That value (as well as his chronic tardiness) goes unappreciated by the institution's management, however. On what turns out to be Todd's final day at work, his disregard for company policy attracts fragile yet demanding Mrs. Pearlman (Maggie Riley). Perhaps he reminds her of the estranged son she wants so urgently to contact; in any case, Todd becomes her reluctant helpmate, then the inadvertent cause of harm. *Assisted Living* at first seems almost too casual and undermotivated to sustain feature length, but it very gradually builds into something that rewards with considerable truth, poignancy, and grace. (1:17) *Roxie* (Harvey) **The Aviator** (2:49) *Galaxy, Kabuki.*

► **The Ballad of Jack and Rose** In writer-director Rebecca Miller's *The Ballad of Jack and Rose*, Jack (Daniel Day-Lewis) and his teenage daughter Rose (Camilla Belle) live a hermetically sealed-off life on the site of his onetime island commune, somewhere near the New England shore. Mom left long ago, apparently no great loss. Dad has raised his only child to be a whole-grain princess of misanthropic self-righteousness. Their mutual possessiveness is both sweet and creepy, but Jack has a weak heart getting weaker—so he rashly invites mainland girlfriend Karen (Catherine Keener) to move in with her own drastically different teenage kids, hoping to create a new "family." Rose can keep after he's croaked. Her response to this invasion is horror, sexual jealousy, and a thirst for revenge that reveals alarmingly cruel, inventive sides to her personality. *Ballad* was given a subdued reception at Sundance this year; as just one more offbeat little character drama, it disappointed those expecting Miller's breakout movie. But the gift Miller demonstrated in *Angela and Personal Velocity*, for cleanly laying out very interesting characters' complicated issues, still operates at full strength here. (1:51) *Embarcadero, Shattuck, Smith Rafael* (Harvey) **Be Cool** (1:59) *Century 20, Kabuki, 1000 Van Ness.*

Beauty Shop What you see—on the poster, in the trailer, and in the two *Barbershop* flicks that preceded it—is what you get in *Beauty Shop*, an engaging comedy from Honey director Bille Woodruff that delivers nearly enough laughs to make up for its predictable plot. Fed up with her job at a posh salon, gifted Atlanta hairstylist Gina (Queen Latifah) buys her own

shop, a ramshackle fixer-upper that comes complete with stylists (including Alfre Woodard as the world's biggest Maya Angelou fan), quirky neighborhood characters (the candy-peddling kid, the soul-food-peddling loudmouth, the purse-peddling gay guy), and plenty of maintenance problems (enter hunky electrician Djimon Hounsou, who also finds time to help Gina get her groove back). Queen Latifah is immensely likable—she's the rare star who actually seems like a real person—but *Beauty Shop*'s best humor comes courtesy of its supporting cast, who have great fun with the film's many *Barbershop*-style scenes of sassy, stinging opinion-slinging between stylists and clients. (1:45) *Century Plaza, Century 20, Grand Lake, Kabuki, 1000 Van Ness* (Eddy)

► **The Best of Youth** Italian director Marco Tullio Giordana's epic drama finally reaches American theaters nearly two years after its acclaimed European release. With this generational tale of two brothers, Giordana has crafted what is arguably the best foreign film in recent memory. Beginning in 1966 and reaching the present day, *Best of Youth* follows the storybook tale of the Carati, Nicola and Matteo, whose lives and loves mirror the major social and political crises that have marred the picturesque Italian landscape over the past half century. *Best of Youth* is as much a historical retrospective of Italy's self-destructive past and a critique of the forces that have guided it, as it is a family drama. Not unlike *Once upon a Time in America*, *Best of Youth* is an ambitious film whose scope and length offer a complexity and depth rarely achieved in cinema. Even with countless characters and a near six-hour length, the strong performances and powerful story will leave you pining for more. (Part one: 3:02; Part two: 2:56) *Balboa* (Lake)

► **Born into Brothels** (1:37) *Four Star, Galaxy, Shattuck, Smith Rafael.*

► **Bride and Prejudice** (1:51) *Presidio, Shattuck.*

► **Dear Frankie** (1:45) *California, Opera Plaza.*

► **Det 1** (1:31) *Act 1 and II, Opera Plaza.*

► **Downfall** An impressive leap forward for director Oliver Hirschbiegel (*Das Experiment*), *Downfall* is sort of a flip side to *Saving Private Ryan*. It's equally visceral on a similar epic scale, but the Spielbergian uplift is notably absent: this being the Axis's tale, acknowledgment that "war is hell" can only be followed by "and then you die, but only after realizing you were wrong all along." Whether it's possible for a German (or any other) historical reenactment to be nonjudgmental about the Reich's last days, *Downfall* comes close. Russian troops are closing in on Berlin as Adolf Hitler (Bruno Ganz) denies the war is lost, when not accusing his generals—who appear to suddenly realize he's utterly insane—and the German populace in general for betraying his National Socialist dream. By turns pathetic and stark mad, Ganz's Hitler is a startling study of the sociopathic petty tyrant—and a brutal reminder of how easily whole populations have been (and still are) duped by just such. (2:30) *Clay, Empire, Piedmont, Shattuck, Smith Rafael* (Harvey)

► **Eating Out** (1:25) *Roxie.*

► **Guess Who** (1:44) *Century Plaza, Century 20, Kabuki, 1000 Van Ness, Shattuck.*

► **Hitch** (1:58) *Century 20, 1000 Van Ness.*

Hostage It's never a good idea to use contradictory terms in a film review, but allow me this one exception: director Florent Sirin's nail-biter is, here it comes, refreshingly cliché. A hostage negotiation, a botched robbery, teenage angst, an invincible organized crime outfit, a doing-it-for-the-family theme, and a rude revisiting of the past—it's all there, and we've seen this kind of studio flick plenty of times. But blending these ho-hums to a pulp *Die Hard*-meets-*Negotiator* mixture somehow yields an entertaining movie, a post-Oscar breather from the "important" films we're tired of spending sacred weekends to catch. After Los Angeles Police Department hostage negotiator Jeff Talley (Bruce Willis) screws up on the job, he takes a police chief gig in a tranquil suburb, where cops wear tennis shoes to work and joke about "low-crime Mondays." But when three bad-apple teens end up taking hostages (one being the accountant for an organized crime ring), Talley finds himself in an all too familiar, and very much unwanted, position. If you want more than old-fashioned thrills out of a nine-dollar movie ticket, wait for the *Hostage* DVD. (1:53) *Century 20* (Kim)

► **Hotel Rwanda** In 1994 Rwanda, nearly a million Tutsis and politically moderate Hutus

Continued on page 90

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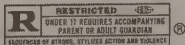
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 stylized action and violence.

film listings

Ongoing

From page 88

were publicly massacred, tens of thousands a day, by their own friends and neighbors. Director Terry George (*Some Mother's Son*) doesn't flog us with gruesome images to refresh our

memories, but the effect of this personal, family-centered true story is just as, if not more, powerful. Paul Rusesabagina (Don Cheadle) is general manager at a plush hotel in Kigali, Rwanda. When the mass killings begin, the resourceful Hutu uses his contacts and cunning to save his own part-Tutsi family, hoping that help will arrive soon for everyone else. Eventu-

ally, he opens the hotel's doors, sheltering more than 1,200 Tutsis from machete-wielding extremists. Cheadle turns in the most nuanced performance of his career as Rusesabagina, whose fear and escalating frustration never stumble into the showboating traps that flag so many other unsung-hero routines. Likewise, George's execution is both unimposing and

unforgiving, never accompanied by sappy soundtracks or editing tricks to bait his emotional hooks. (2:01) *Galaxy* (Kim) **Ice Princess** (1:32) *Century 20, 1000 Van Ness*. **Melinda and Melinda** It's been a while since the opening of a Woody Allen film was heralded as a major cinematic event. Did the rampant sexism of 1995's *Mighty Aphrodite* (Ivy League

brainiac Mira Sorvino got an Oscar for wearing hot pants and playing dumb and annoying) deliver the first crushing blow to his credibility? Did 1998's *Celebrity* and its wasted actorly hordes deliver the deathblow? Did the musty period irrelevance of 2001's *The Curse of the Jade Scorpion* make the mourners finally stop caring? With *Melinda and Melinda*, Allen seems determined to show that he's not dead yet as an ambitious filmmaker (if not an intellect): *Melinda* capitalizes on 2003's hilarious but borderline sexist *Anything Else* and ups the gambit by putting on a writerly face and combining the playful postmodern comedy of *Deconstructing Harry* with a soupçon of *Crimes and Misdemeanors*' ethical conundrums. Opening with the cozy bistro scene of two playwrights (Larry Pine and Wallace Shawn) arguing about whether life is comedy or tragedy, *Melinda* unfolds as each writer takes up the same characters and gives them a comic or tragic spin. Unfortunately, despite the strong cast (including Chloe Sevigny, Chiwetel Ejiofor) surrounding the tragic *Melinda* (Radha Mitchell), comedy obviously rules the day for the filmmaker in his sunset years. Tellingly that tale includes an Allen surrogate in the grand style of Jason Biggs, Kenneth Branagh, et al.: Will Ferrell at his most likable — and bizarrely combining a gentle Woody impersonation with an uncanny physical resemblance to onetime Allen regular Tony Roberts. Still, throughout the multiple narrative elements, tight philosophical debate, and lingering retrograde ideas regarding people of color, *Melinda* truly hinges on the title character: demonstrating the range of Naomi Watts's career-making juggling act in

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film listings

Mulholland Drive, Mitchell promises to go far beyond the constraints of Allen's dueling story lines and shows that the filmmaker still has his touch when it comes to bringing out the best in actors. (1:39) **Bridge, Oaks, Piedmont.** (Chun)

• **Million Dollar Baby** (2:14) *California, Century 20, 1000 Van Ness, Presidio.*

• **Millions** Duffel bags full of cash seem to be a recurring problem in Danny Boyle's films (*Shallow Grave, Trainspotting, 28 Days Later*), the cause of broken friendships and untimely exits, some healthy, some deadly. This motif appears again in Boyle's latest, *Millions*, only its PG rating doesn't allow for the generally unhealthy (yet so deliciously intriguing) mayhem that often ensues in his other works. Instead the director ventures into territory any offbeat gallows humorist worth his or her reputation would write off as cinematic quicksand: a feel-good narrative — with kids. And he still manages to keep the trainspotters and auteur-chasers satisfied, this time with an impressive visual palette. In a quiet northern England town, nine-year-old Anthony (Lewis McGibbon) and his seven-year-old brother, Damian (Alex Eitel), are adjusting relatively well despite the recent death of their mother — at least until a bag stuffed with money literally lands on top of Damian and sets off a slew of complications. Oddly, the director's transition from apocalyptic horror to Christmas-special material feels almost natural; the movie's tongue-in-cheek titles and aerial shots strategically placed in dramatic scenes are recognizable fingerprints. It's as if the director were playing parts of a familiar tune — just in a different (PG-rated) key. (1:37) *Albany, Embarcadero, Empire, Orinda, Piedmont.* (Kim)

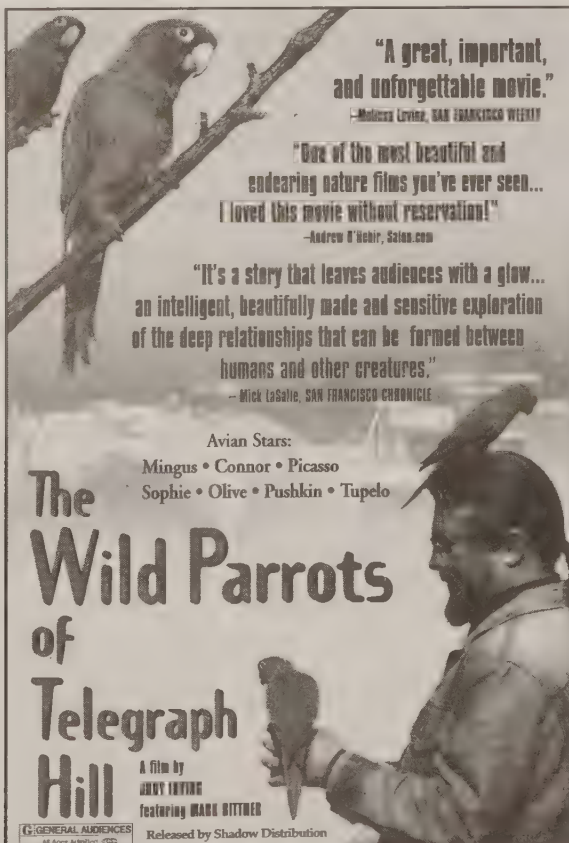
• **Miss Congeniality 2: Armed and Fabulous** After saving the contestants of the Miss United States pageant in the first *Miss Congeniality*, agent Gracie Hart (Sandra Bullock) becomes a spoiled insta-celeb — a scenario funnier and more relevant to today's reality-soaked society than the original's plot. Fans love heroine Hart and make it impossible for her to work stakeouts, so she is reassigned to become the vapid,

overly coiffed "face of the FBI." Her stylist Joel (Diedrich Bader) is stereotypical comic relief as *Queer Eye* condensed into one flaming character. And unfortunately the filmmakers (including producer Bullock) reduce Hart's ditzzy transformation to lovesickness over departed boy toy Benjamin Bratt. But the breakup also clears the path for the film to become a "female buddy movie," a change that works. Caustic, hothead agent Sam Fuller (Regina King) is a much more satisfying partner in crime-fighting than Bratt was. Bullock — now eons past her "it girl" days (remember?) — milks her fluffier-nuttier sequel for chances to demonstrate that she is, indeed, a natural physical comedian. (1:36) *Century Plaza, Century 20, Kabuki, Oaks, 1000 Van Ness.* (Koh)

• **Mondovino** Jonathan Nossiter's sprawling, epic documentary provides an engrossing and often humorous (albeit long-winded) look at the global wine industry, visiting centuries-old European vineyards as well as upstart California ventures. Using surreptitious handheld camera footage, Nossiter (*Signs and Wonders*) captures the grueling working conditions endured by dirt-covered migrant laborers — and juxtaposes the images alongside interviews with millionaire wine manufacturers and their families, who are clearly out of touch with any reality outside of their own sheltered, posh existences. At times an indictment, *Mondovino* is most often a thorough look into an industry where intrigue, fraud, and conspiracy have become just as entangled as the grape vines that support it. (2:30) *Opera Plaza, Smith Rafael.* (Lake)

• **Off the Map** Directed by Campbell Scott from a script he and Joan Ackermann adapted from her play, *Off the Map* is a low-key, character-based flashback to the early 1970s. The Grodins are a hippie-ish trio who've carved out a self-sustaining, eco-friendly if highly isolated existence in the New Mexico desert. This suits down-to-Earth Goddessy mom Arlene (Joan Allen), and, despite all her griping, 11-year-old daughter Bo (Valentina de Angelis) is doing all right

Continued on page 92



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declares they must marry. Doesn't matter that she's checked out by a doctor to prove she's still a virgin (she is), or that he already has a girlfriend (albeit a bitchy one), or that — again — they are total strangers. "I'm not getting married to no mafia!" Dae-suh insists, but as the brothers make it clear, it's an offer the young man really can't refuse — especially once he actually begins to fall for Jin-kyung, and vice versa. While the young couple in this light-as-air fiction mostly plays it straight, Jin-kyung's three-stooges brothers ham it up as equal parts troublemakers and matchmakers, with occasionally amusing results; they also fulfill their movie-mafioso requirements by engaging in at least one baseball-bat brawl. (1:55) *Four Stars*, (Eddy)

◀ **White Trash Trailers** Week two in Yerba Buena Center for the Arts' monthlong "Giant Tubs of Mayonnaise: In Search of a Trailer Trash Aesthetic" film and video series brings a program ideal for the short-attention spanned — though it may leave your brain more fried than ever. YBCA's own Joel Shepard shares a treasure chest (or, um, landfill, you decide) of original trailers from the 1950s and '60s, many salvaged from the late country drive-ins and downtown windo day-care centers where these films originally played. Among the coming attractions featured are those for all-time hell-in-hickville classics *Jackson County Jail* and *Macon County Line*. But the majority are likely to be promos for flicks you've never heard of, encompassing such enticing titles as *Preacher-Man Meets Widdowman*, *Hubba Hubba*, and *Hot T-Shirts*. BYO moonshine and pork rinds. Yerba Buena Center for the Arts. (Harvey) ♦

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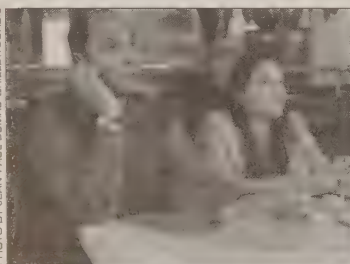
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'Look at Me'

Daddy dearest

Look at Me's generic-sounding title crystallizes an unvoiced and unanswered wish 20-year-old Lolita (Mariou Berry) has obsessed over her whole life: that her famous author-publisher father, Etienne Cassard (Jean-Pierre Bacr), might

Can you see me now? A famous author (Jean-Pierre Bacr) habitually ignores his awkward daughter (Mariou Berry) in Agnès Jaoui's *Look at Me*.

actually notice, approve of, and love her. Fat, uh, chance. Plump and insecure (she looks a lot like a pre-aerobized Ricki Lake), the cruelly named Lolita is a timorous misfit in dad's glittering world of power, prestige, and much younger women attracted by the same—including his perfectly thin, blond second wife, Karine (Virginie Desarmes). What's worse, Cassard treats Lolita, an awkward reminder of his failed first marriage, as just that. Searching for approval and a parental substitute, Lolita fixes on her classical voice teacher, Sylvia (*Look at Me*'s writer-director Agnès Jaoui), who doesn't need the burden—but changes her attitude upon discovering the girl's lofty paternal connection. Not only is Sylvia a huge fan of Cassard's, but her spouse, Pierre (Laurent Grévill), is a self-pitying mope of a novelist who could sorely use a celebrity scribe's endorsement. With some misgivings about exploiting the situation, Sylvia does make that connection, and the men turn out to be two peas in a pod—meaning that once success arrives, Pierre "blossoms" into an A-list intellectual just as snobbish, self-involved, roving-eyed, and bridge-burning as his mentor. Meanwhile, Lolita blunders by fixing her romantic hopes on a boy who—like nearly everyone else she's ever met—uses her to access golden-ass papa, while misreading the intentions of the one suitor who is interested only in her. *Look at Me* is one of those talky French ensemble movies that, since time immemorial (or at least since early Rohmer), have sounded only vaguely interesting in description and sometimes end up being no more than that in execution. On not infrequent occasions, however, they turn out absolutely riveting, like a great novel. Jaoui (cowriter of Alain Resnais's 1997 *Same Old Song*) has crafted a drama whose brilliant wit, pathos, and insight all rise organically out of characters and relationships that couldn't be more credible or intriguing. The rest of 2005 will have to spring some mighty big surprises for *Look at Me* to get elbowed off year-end best lists—or mine, at least. (Dennis Harvey)

Show times are for Wed/6–Tues/12 except where otherwise noted. Double features are marked with a •. Wheelchair accessible. *S* Listening device. *P* Free, reduced-rate, or validated parking. See Rep Clock, page 94, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.

San Francisco

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. The Best of Youth: Part 1 Wed–Sun, Fri–Tues, 12:15, 3:45, 7:30; Mon, 4:15. The Best of Youth: Part 2 Wed–Sun, Fri–Tues, 12:45, 4:15, 8; Mon, 12:45, 8. • Young Frankenstein Mon, 3:35, 9; and Willy Wonka and the Chocolate Factory Mon, 1:45, 7.

BRIDGE Geary/Blake. 267-4893, 777-FILM, #025. Melinda and Melinda 4:20 (no show Mon–Tues), 7, 9:40 (also Sat–Sun, 1:45).

CENTURY PLAZA *S* South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. Beauty Shop, Fever Pitch (starts Fri), Guess Who, Hostage (Wed–Thurs), Ice Princess (Wed–Thurs), Miss Congeniality 2, The Pacifier, The Ring 2 (Wed–Thurs), Robots, Sahara (starts Fri), Sin City.

CENTURY 20 *S* Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. Call for times. Beauty Shop, Be Cool, Constantine (Wed–Thurs), Fever Pitch (starts Fri), Guess Who, Hitch, Hostage, Ice Princess, Million Dollar Baby, Miss Congeniality 2, The Pacifier, The Ring 2, Robots, Sahara (starts Fri), Sin City, Smile (starts Fri), The Upside of Anger (Wed–Thurs).

CLAY *S* Fillmore/Clay. 267-4893, 777-FILM, #096. Downfall 4:45, 8:15 (also Sat–Sun, 1:15). Kill Bill Marathon Fri–Sat, midnight.

CORONET *S* *S* Geary/Arguello. 752-4400. Call for Fri–Tues shows and times. Million Dollar Baby Wed–Thurs, 12:30, 3:45, 7, 10.

EMBARCADERO CENTER CINEMA *S* *S* *P* Embarcadero Center, promenade level. 267-4893, 777-FILM, #154. The Ballad of Jack and Rose Wed–Thurs, noon, 2:30, 5, 7:30, 10:10; Fri–Tues, 1:30, 4, 7:20, 9:50. Dust to Glory (starts Fri) 12:10, 2:30, 4:50, 7:30, 10. Look at Me (starts Fri) noon, 2:35, 5:05, 7:40, 10:10. Millions Wed–Thurs, 12:20 (Thurs, noon), 2:50, 5:05, 7:20, 9:40; Fri–Tues, 1, 4:30, 7, 9:30. Mondovino Wed–Thurs, 1, 4, 7, 10. Walk on Water Wed–Thurs, 1:30, 4:30, 7:15, 9:50. The Wild Parrots of Telegraph Hill 12:30, 2:40, 4:45, 7 (Fri–Tues, 7:10), 9:15 (Fri–Tues, 9:20).

EMPIRE *S* *S* West Portal/Vicente. 661-2539. Call for times. Downfall, Millions, Sin City.

FOUR STAR Clement/23rd Ave. 666-3488. Born into Brothels 3:50, 7:55, 9:35. Marrying the Mafia (starts Fri) 1:30. The Merchant of Venice 5:30 (Wed–Thurs, 1:15). Sin City 1:30, 4:30, 7:15, 9:45.

GALAXY *S* *S* Sutter/Van Ness. 474-8700. Call for Fri–Tues shows and times. The Aviator Wed–Thurs, 12:45, 4:20, 8. Born into Brothels Wed–Thurs, 1:20, 4:10, 7:15, 9:45. Hotel Rwanda Wed–Thurs, 1:10, 4:10, 7:15, 10. The Merchant of Venice Wed–Thurs, 1, 4, 7, 9:55. The Upside of Anger Wed–Thurs, 1:10, 4:10, 7, 9:45.

KABUKI *S* *S* Post/Fillmore. 931-9800.

Call for times. The Aviator, Be Cool, Beauty Shop (starts Fri), Guess Who, Hitch (Wed–Thurs), Hostage (Wed–Thurs), Hotel Rwanda (Wed–Thurs), Miss Congeniality 2, The Ring 2, Robots, Sin City (starts Fri).

LUMIERE *S* *S* *P* California/Polk. 267-4893, 777-FILM, #097. Eros (starts Fri) 4:45, 7:20, 9:40 (Fri–Sun, 2). Off the Map (Wed–Thurs) 4:30, 7:10, 9:40. Sideways 4, 6:45, 9:25 (Fri–Tues, 9:20; also Fri–Sun, 1:15). Steamboy (subtitled) Wed–Thurs, 4:15, 7 (no show Wed), 9:35. Walk on Water Fri–Tues, 4:15, 7, 9:30 (also Fri–Sun, 1:45).

METREON *S* *S* Fourth St/Mission. 369-6200. Call for shows and times.

METRO Union/Weber 931-1685. Call for Fri–Tues shows and times. The Ring 2 Wed–Thurs, 1:10, 4:10, 7, 9:45.

1000 VAN NESS *S* *S* *P* 1000 Van Ness. 931-9800. Call for times. Be Cool, Beauty Shop (starts Fri), Constantine (Wed–Thurs), Guess Who, Hitch, Ice Princess, Million Dollar Baby, Miss Congeniality 2, The Pacifier (Wed–Thurs), The Ring 2, Robots, Sin City (starts Fri), The Upside of Anger.

OPERA PLAZA *S* *S* Van Ness/Golden Gate. 267-4893, 777-FILM, #028. Dear Frankie 1:30, 4, 6:45, 9:10. D.E.B.S. Wed–Thurs, 1:45, 4:15, 7, 9:20. Dot the I Wed–Thurs, 2, 4:30, 7:15, 9:30; Fri–Tues, 1:45, 4:15, 7, 9:20. Mondovino Fri–Tues, 2, 5, 8. You I Love Wed–Thurs, 2:15, 4:45, 7:30, 9:40; Fri–Tues, 2:15, 4:30, 7:15, 9:30.

PRESIDIO *S* *S* 2340 Chestnut. 776-2388. Bride and Prejudice 1:30, 4:30, 7:15, 9:45. Fever Pitch (starts Fri) 1:45, 4:45, 7:30, 9:40. Guess Who Wed–Thurs, 1:45, 4:45, 7:30, 9:40. Million Dollar Baby Wed–Thurs, 1:10, 4:10, 7, 9:30; Fri–Tues, 1:10, 4:10, 7, 9:30. Miss Congeniality 2 Wed–Thurs, 1, 3:55, 6:45, 9:10. Smile (starts Fri) 1, 3:55, 6:45, 9:10.

STONE TOWN *S* *S* *P* 19th Ave/Winton. 221-8182. Call for Fri–Tues shows and times. Melinda and Melinda Wed–Thurs, 1:30, 4:15, 7:15, 9:40. Sideways Wed–Thurs, 1:15, 4, 7, 9:40.

VOGUE *S* *S* Sacramento/Presidio. 221-8183. Call for Fri–Tues shows and times. Sin City Wed–Thurs, 1, 4, 7, 10.

Oakland

GRAND LAKE *S* *S* *P* 3200 Grand, Oakl. (510) 452-3556. Call for Fri–Tues shows and times. Beauty Shop Wed–Thurs, 11:45a, 2:30, 5, 7:30, 10. Miss Congeniality 2 Wed–Thurs, 11:30a, 2:15, 4:45, 7:15, 9:35. Robots Wed–Thurs, noon, 2, 4, 6, 7:45, 9:40. Sin City Wed–Thurs, 12:45, 3:45, 7, 9:45.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri–Tues shows and times. Beauty Shop Wed–Thurs, 11:50a, 1:15, 2:25, 4, 5, 7, 7:45, 9:45, 10:30. Guess Who Wed–Thurs, 11:40a, 2:10, 4:45, 7:30, 9:20, 10. Miss Congeniality 2 Wed–Thurs, noon, 2:30, 5:05, 7:40, 10:10. The Pacifier Wed–Thurs, noon, 2:20, 4:40, 7:10, 9:30. The Ring 2 Wed–Thurs, 11:35a, 2:05, 4:50, 7:35, 10:15. Robots Wed–Thurs, 11:40a, 2, 3:40, 7:05, Sin City Wed–Thurs, 11:30a, 1, 2:15, 4, 5, 7, 7:45, 9:45, 10:30.

PARKWAY 1834 Park, Oakl. (510) 814-2400. Call for shows and times.

PIEDMONT *S* *S* Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020. Downfall 4:30, 8 (also Fri–Sun, 12:45). Melinda and Melinda Wed–Thurs, 4:15, 7:15, 9:30; Fri–Tues, 4, 7:15, 9:35 (also Fri–Sun, 1:15). Millions 4 (Fri–Tues, 4:15), 7, 9:20 (also Fri–Sun, 1:30).

Berkeley area

ACT I AND II *S* *P* Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. Dot the I 7:15, (also Wed–Thurs, 9:30; Sat–Sun, 2:15). Eros (starts Fri) 7, 9:35 (also Sat–Sun, 2:30). Steamboy (dubbed) Fri–Tues, 9:25 (also Sat–Sun, 4:45). You I Love (starts Fri) 7, 9:15 (also Sat–Sun, 2:30, 4:45). The Warriors Fri–Sat, midnight.

ALBANY *S* *S* 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. Downfall Wed–Thurs, 5, 8:15. Look at Me (starts Fri) Fri–Sun, 1:15, 4, 6:45, 9:20; Mon–Tues, 6, 8:25. Millions

Wed–Thurs, 6:15, 8:30; Fri–Sun, 1:30, 4:15, 7:10, 9:30; Mon–Tues, 6:15, 8:35.

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA *S* *P* Kirtledge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. Dear Frankie Fri–Tues, 2:15, 4:45, 7:15, 9:30. Million Dollar Baby Wed–Thurs, 2, 5, 8; Fri–Tues, 1:20, 6:30. Sideways Fri–Tues, 4, 9:15. Sin City 1:30, 4:15, 7, 9:40.

EMERY BAY *S* *S* *P* 6330 Christie, Emeryville. (510) 420-0107. Call for Fri–Tues shows and times. The Aviator Wed–Thurs, 12:30, 4.

Beauty Shop Wed–Thurs, noon, 12:45, 1:30, 2:45, 3:30, 4:20, 5:20, 6:30, 7:15, 8, 9:15, 10, 10:40. Diary of a Mad Black Woman Wed–Thurs, 12:20, 5:30, 10:30. Guess Who Wed–Thurs, 1, 1:45, 3, 3:45, 4:30, 7, 7:40, 8:10, 9:40, 10:20. The Pacifier Wed–Thurs, 12:40, 3, 5:15, 7:30, 10. Miss Congeniality 2 Wed–Thurs, 1:15, 4:15, 7:10, 7:50, 9:45, 10:30. Robots Wed–Thurs, 1:30, 4, 7:15, 9:30.

OAKS *S* *S* 1875 Solano, Berk. (510) 526-1836. Call for Fri–Tues shows and times. Melinda and Melinda Wed–Thurs, 2:40, 5, 7:30. Miss Congeniality 2 Wed–Thurs, 2:30, 5:10, 7:45.

ORINDA *S* *S* *P* 4 Orinda Theater Square, Orinda. (510) 254-9060. Call for Fri–Tues shows and times. Millions Wed–Thurs, 7:15, 9:15. Miss Congeniality 2 Wed–Thurs, 7:30, 9:45.

The Upside of Anger Wed–Thurs, 7, 9:30.

SHATTUCK CINEMAS *S* *S* 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. The Ballad of Jack and Rose Wed–Thurs, 2:05, 4:35, 7:10, 9:40; Fri–Tues, 2, 4:30, 7, 9:35. Born into Brothels Fri–Tues, 3:15, 5:20, 7:25, 9:40 (also Thurs–Sun, 1:10). Bride and Prejudice 4:10 (Fri–Tues, 4:05), 6:40, 9:15 (also Thurs–Sun, 1:25). Downfall Fri–Tues, 5, 8:15 (Fri–Sun, 1:30). Dust to Glory (starts Fri) 3:20, 5:30, 7:45, 10 (also Fri–Sun, 1:05). Guess Who Wed–Thurs, 2:15, 4:50, 7:20, 9:55; Fri–Tues, 2:10, 4:45, 7:20, 9:45. The Merchant of Venice Wed–Thurs, 4:05, 6:45, 9:25; Fri–Tues, 4, 6:45, 9:30 (also Thurs–Sun, 1:15). Off the Map Wed–Thurs, 2:10 (no show Thurs), 4:45, 7:15, 9:45; Fri–Tues, 4:40, 9:50 (also Thurs, 1). Schultz Gets the Blues Wed–Thurs, 4:15, 6:55, 9:35; Fri–Tues, 2:05, 7:10. Sideways Wed–Thurs, 2, 7:05. Steamboy (dubbed) Wed–Thurs, 4:40, 9:50. Walk on Water 4:10, 6:50, 9:20 (also Thurs–Sun, 1:20). The Wild Parrots of Telegraph Hill Wed–Thurs, 3, 5, 7, 9:10; Fri–Tues, 3, 5:05, 7:05, 9:10 (also Thurs–Sun, 1).

UA BERKELEY *S* *S* 2274 Shattuck, Berk. (510) 843-1487. Call for Fri–Tues shows and times. Beauty Shop Wed–Thurs, 12:15, 1:15, 2:45, 3:45, 5:15, 6:45, 7:45, 9:15, 10:30. Be Cool Wed–Thurs, 1:30, 4:30, 7:15, 10. Hitch Wed–Thurs, 1, 3:40, 6:50, 9:30. The Ring 2 Wed–Thurs, 2, 4:45, 7:30, 10:15. Robots Wed–Thurs, 12:30, 2:50, 5, 7:20, 10:05. The Upside of Anger Wed–Thurs, 1:45, 4:30, 7:15, 10. ♦



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being there by katharine mieszkowski

Magic carpet ride

On Easter Sunday morning, skipping egg hunts, brunch, and church, I set out in search of a muddy field in the Central Valley. My goal: time travel via hogwallow. I was looking for the valley's past. Not the landscape of today's agricultural gold mine, but what it might have been, before being cleared, diked, plowed, dammed, and drained. I drove 22 miles past the last tendrils of suburbs outside Fairfield on two-lane country roads. And as I swerved around the final potholes on the unpaved byway leading to Jepson Prairie Reserve, the first thing I saw was a prominent stand of eucalyptus trees, then sheep. I was confused.

Jepson is known to contain some of California's best remaining examples of claypan vernal pools — temporary waters that form on compacted soil — and native bunchgrass prairie. Both habitats were common to the Central Valley before the Europeans took over. Yet before my eyes was a sheep pasture, flanked by one of our most notorious introduced species: the blue gum eucalyptus.

As high school students looking for biology extra credit, families with mud-seeking toddlers, and wildflower buffs gathered for the 11 a.m. tour, our docents explained that the land, while never plowed, had been grazed for more than 100 years. Even now that it's a preserve for biological research and education, it's still munched by sheep. That's because tule elk used to live here, and without grazing, the invasive European grasses take over, smothering the natives with their biomass. So, oddly, the sheep keep the landscape healthier.

As for the eucalyptus, the lousy soil that saved this patch of prairie from the plow didn't keep land speculators at bay. In the early 20th century, one of them hoped that planting eucalyptus would make the largely treeless landscape more inviting to vacationing city folk. The land scheme failed, and most of the trees have since been cut down, but a few — and lots of stumps — remain.

Even so, as our 40-odd group of prairie pilgrims tramped into the field, and the sheep, regarding us dubiously, made a still-snacking retreat, we were able to catch glimpses of California's botanical past. (It was the only nature walk I'd ever been on where the participants were instructed not to stay on the trail. Instead we were told to spread out and never walk single-file, to avoid creating new trails.)

Spring brings great swatches of flowers to the evaporating pools, outlining where the waters recently stood.

known, although seismic activity and gophers are two theories. But it's what grows in the depressions between the mounds that drew us in.

The water that can't be absorbed into the soil causes the formation of so-called vernal pools, which stand for weeks. A delicious variation, the hogwallow is a shallower puddle that might fill and evaporate, fill and evaporate, several times in a season. Spring brings great swatches of wildflowers to the evaporating pools, outlining in vivid colors where the waters recently stood.

Ninety percent of the plants that can grow in the pool's footprints are still native. The flowers tend to be tiny, fit for a dollhouse bouquet. But by the thousands, the meadowfoam, goldfields, and butter-and-eggs create stunning carpets of yellow and white, laced with the blue of miniature lupine.

A docent told me she'd win a homemade cherry pie if she was the first to spot a small blue flower called a downingia. I engaged in "belly botany," down on hands and knees in the mud, to look for it, but gave a false alarm when I uncovered some miniature lupine instead.

Other flowers favor the drier soils of the mima mounds, like blue dicks, which dye the coats of sheep that brush against their bluish purple petals, as well as yarrow and California golden violet, a.k.a. Johnny-jump-up. Come back in a few weeks, we were told, to see a different distribution of wildflowers in bloom — it's that fleeting.

Later we hoofed it over to Olcott Lake, a body of water so big across, it's hard to believe it will soon have completely evaporated in the heat of the summer. A play-type pool, it's only knee-deep. Great egrets, Canada geese, black-necked stilts, and an avocet fed in the water as we looked at the critters the designated "dipper" — a docent wearing black rubber boots up to her knees — had netted out for our inspection. She wore a permit from the Department of the Interior around her neck, which allows her to handle the threatened and endangered species found in these now rare, temporary waters. Among her precious catch: fairy shrimp and tadpole shrimp.

Yes, in this almost-lost world of the "real" Central Valley, shrimp find a home on the prairie. ♦

Katharine Mieszkowski (km@salon.com) is a senior writer for Salon.com.

Trip planner

Tours Through May 9, docents will be leading two-hour, kid-friendly walks Sat.—Sun., 11 a.m., for a whopping \$1. There's also a half-mile, self-guided walking tour. The preserve is about 70 miles from San Francisco; for directions go to www.vernalpools.org/JepsonSchedule.htm or call the Solano Land Trust at (707) 432-0150.

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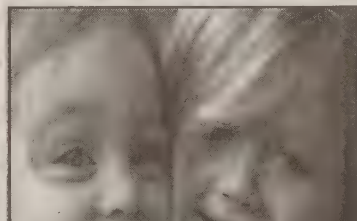
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New Mixes Nightly...



Work for the Newspaper You Love to Read!

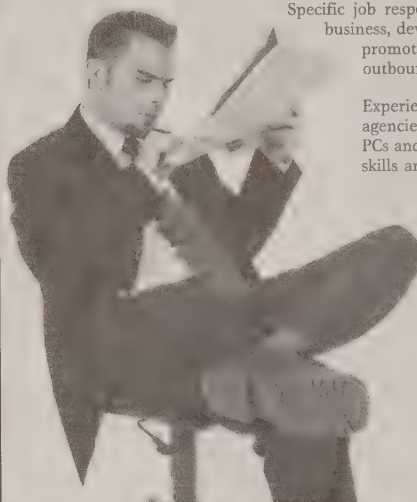
INSIDE SALES POSITION

San Francisco Bay Guardian's fast-growing Classified department needs sales people to help us reach our full potential. If conversing with clients about ways you can assist them with increasing the success of their business is appealing to you, then this is your job.

The successful candidate will work primarily in-house on the phones, however must be willing to go on occasional outbound sales calls.

Specific job responsibilities include generating new business, developing advertising Campaigns and promoting client relationships through outbound calls.

Experience in similar sales or advertising agencies is highly desired. Experience with PCs and strong written and communication skills are preferred. EOE



Send your resume to:
Classified Dept.
135 Mississippi Street
San Francisco, CA 94107
E-mail: brucew@sfbg.com
(TEXT ONLY)
Fax to 415.621.2016
NO CALLS PLEASE

GUARDIAN

TEACH
ENGLISH
IN

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AEON, one of the leading English conversation schools in Japan, is recruiting individuals to teach English at one of our **310** branch schools located throughout Japan. Recruitment will be conducted in:

San Francisco on April 24, 2005

BA/BS degree required

Submit **resume & 1-page essay** titled, "Why I Want to Live and Work in Japan" to **AEONLA@AEONET.COM** by **April 15**

AEON CORPORATION

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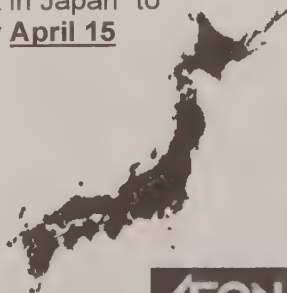
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AEON

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Private Party advertising is non-commercial advertising by individuals for the one time selling of privately owned goods. Ads are 25 words or less, will run for three weeks, must be submitted by email at classifieds@sfbg.com (put "Free Private party" in the subject) or online at www.sfbg.com. We cannot take free ads over the phone, and all free ads run on a space-available basis.

GUARDIAN

Marketplace

For advertising information call (415) 255-7600

Business Services

300

400

Real Estate

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\$5 A CASH NOW OFFER \$5 Turn future money from lawsuit settlements, lottery awards, and annuity payments into cash now. Free Quotes. 1-800-815-3503 www.ppcash.com (AAN CAN)

\$5 AS SEEN ON TV. Cash now for your future Settlement, Annuity and Lottery payments. www.ppcash.com. Don't wait for your \$\$\$ Call Prosperity Partners 1-800-509-1607. (Cal-SCAN)

CA INVESTORS NEEDED!!! Earn 9.15% yield on CA Mortgage Fund and 1st and 2nd Trust Deeds. North and South California Properties 1-800-654-0541 www.tdnvestors.com (Cal-SCAN)

\$5 CASH\$5 Immediate Cash for Structured Settlements, Annuities, Law Suits, Inheritances, Mortgage Notes, & Cash Flows. J.G. Wentworth - #1 (800) 794-3131 (AAN CAN)

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Imperfect credit doesn't always mean you'll be denied a home loan. Find out all your options! Call 1-866-213-3034 ext.3415 for 24/7 FREE recorded message. First Priority Financial

GET OUT OF Debt! Reduce interest rates dramatically! Save thousands! LawyersWay Debt Solution services supervised by Douglas D. Viani, Esq. Free consultation. 1-800-495-5937 ext. 300 www.LawyersWay.com (Cal-SCAN)

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ADVERTISING IN NEWSPAPERS works! Statewide Classified & Display advertising! Reach millions of Californians. Call this local participating newspaper or (916) 288-6019 x19 for more information. www.cal-scan.com (Cal-SCAN)

WANT TO BUY OR SELL LAND? We have the advertising solution. Statewide classified ad (\$500/25 words) placed in 200 community newspapers reaching over 6 million Californians. Call this local participating newspaper for more information or (916) 288-6019 x19 www.Cal-SCAN.com (Cal-SCAN)

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OREGON REAL ESTATE Auction May 7th @ 2:00 P.M. Held at Riverside Inn Conference Center, Grants Pass, OR. Property #1 Meadow Creek Ranch with 62.5 acres and improvements just north of the Rogue River near Horseshoe Bend in Josephine County. Surrounded by Government land. Solid Absolute. Property #2 - 1969 Hugo Road, Menlo, 1.489 sq. ft. 3 bedrooms, 2 full baths, executive home located on 10.24 wooded acres. Property #3 - 1100 West Harbeck Road, Grants Pass. Remodeled 1,360 sq. ft. 4 bedroom & single bath home on .51 acres adjacent to Allen Creek. Call 888-312-8882 or see www.tranzon.com for information & request brochure. Steve Van Gordon, RE Broker for Tranzon Northwest. (Cal-SCAN)

PHOENIX REAL ESTATE IS HOT! Experienced local Realtor for your investing buys, sell or trade. www.azhomesolutions.net. Call Keller Williams - Victor B (602) 722-6443. (Cal-SCAN)

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\$900 ST FRANCIS WOOD - Share large 3-level home with owner, in Westwood Highlands area of San Francisco. Views from all windows. Large sun deck, Garden, Hardwood floors, Gourmet kitchen, DSL, 2 1/2 baths Details at MetroRent.com/413212. SF and the East Bay's largest and best service for 20+ years. Two-way roommate matching, photos, free preview search. Only \$45 for 45 day access to ALL matches 24/7. Search now! www.MetroRent.com List Vacancies for FREE!

Brisbane \$700 view of bay

Forrest, porch, laundry, close 101 easy parking, 2bd 1ba condo. No smoking or pets. Responsible, Friendly (415)994-2630

Shared Housing, East Bay

\$640 Oakland, \$50 off by paying 1st of month. Spacious master bedroom. Shared rental in 2 bed townhouse. 10403 Shaw St, Oakland. XiuBinh@yahoo.com, 415.354.8627.

Rental Housing, SF

\$1650 Upper Nob Hill - studio, 1 ba, Modern Condo, avail Now. No pets allowed. Garaged parking. Call Herb at (415) 341-8881, more info at: metrorent.com/414196

\$2100 BERNAL HTS - 3BR New paint and new carpet in a 2 flat bldg. Large livingroom with wood-burning fireplace. Hardwood floors in living room and separate dining room. 4 skylights. MetroRent.com/405206. SF and the East Bay's largest and best service for 20+ years, with the most AVAILABLE listings — guaranteed, instant email alerts, INTERIOR PHOTOS. Only \$45 for 45 day access to ALL matches; FREE access to Premium Listings 24/7. Search now! www.MetroRent.com List Vacancies for FREE!

\$2200 Upper Nob Hill - 3 br, 1 ba, 1950's Apartment, avail Now. No pets allowed. Street parking only. Call Simon at (415) 665-8646, more info at: metrorent.com/412877

\$2550 Mission 2 br, 1 ba, Ed-warden House, avail Now. Garden/Deck, Pets Welcome, Private garage, call Marky Lynn at (415) 921-6007, more info at: metrorent.com/414294

\$2850 Pacific Heights - 2 br, 2 ba, 1900's Condo, avail Now. Bay cony. No pets allowed. Garaged parking, call Jeanne at (415) 242-3184, more info at: metrorent.com/413932

\$550 Outer Mission - Utilities in-cluded, washer/dryer, new carpet, backyard, view of downtown SF. Near Glen Park BART and Muni, parking available. (415) 239-2397

\$775 Nob Hill - studio, 1 ba, Older Apartment, avail Now. No pets allowed. Street parking only. Call RAY at (415) 775-5198, more info at: metrorent.com/413909

\$800 Inner Sunset - In-law apart-ment, free utilities, free cable, free laundry, garden and view, easy parking, big refrigerator, no kitchen stove. No smoking, no pets. Call Patricia (415) 759-7134

\$885 Mission/ Dolores Park completely furnished 2BR studio, 1 block from Dolores Park. In-cludes quality electronics, utensils, linen, bath (full size tub/shower) with separate, private toilet closet outside. 4 months minimum, maximum any term. Sorry no pets. CALLS AFTER 10 A.M. (619) 675-6859.

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All Areas - Browse & List Free. www.SUBLET.COM. 1-877 367 7368.

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Rental Housing, East Bay

1 BLOCK FROM BART Beautiful, clean, 3BD 1BA, private patio, \$1200 (510)534-3014634

\$1800 Castro Valley - 2 br, 2 ba, Stucco Condo, avail Now. Patio, Will consider call. Off street parking, call Dina at (510) 727-6769, more info at: metrorent.com/413919

\$2200 North Berkeley - 2 br, 1 ba, Stucco House, avail Now. Garden/Deck, Pets Negotiable, Private garage, call Francisco at (510) 652-5403, more info at: metrorent.com/413919

Pinole Studio \$715 1bdrm, \$802 2bdrm, 1956 Apartments. Deposit same as rent. On-site laundry, located right off Hwy 80, great views, some with fireplaces, swimming pool, weight room and computer learning center. Move-In Special: 1st Full Month Rent FREE. Income restrictions may apply. \$25 application fee. Sect. 8 Welcome. 510-724-8480

San Leandro 1bdrm \$794 and 2bdrm \$876 Apartments. Deposit same as rent. Gated parking, swimming pools, on site laundry, across the street from shopping center. Move In Special: Income restrictions may apply. \$25 application fee. Sect. 8 Welcome. 510-357-6397

Studio Below Mills College off Seminary Avenue. Multi-unit security bldg. 3 sizes available. \$695.00, \$750.00, \$780.00. Laundry on-site, 1 month free w/year lease. For more information call 510-853-7000.

Rental Housing, Other

\$1100 EL CERRITO HILLS

1 BR. IN-LAW SUITE W/ SEPARATE ENTRANCE safe neighborhood overlooking the bay, approx 15 min from UC Berkeley Campus, hardwood floors, granite counter-tops, lots of closet space, 1yr old washer and dryer, 1 parking space. If interested, please call Theresa at 510.232.6299

Rental Housing Wanted

One floor house situated between Fuentroja and Marbella on the Costa del Sol. 30 km from the international airport of Malaga. La Cala de Mijas is a quiet village with tourist appeal which provides many conveniences. The house is at 100 meters far from the beach, there are a communal swimmingpool and 2 golf, 3 bedrooms, an equipped kitchen, 2 bathrooms, a large living room, a veranda, a terrace and a garage; large and nice garden; total surface area: 900 m2. I would like to go to San Francisco during 2-3 months. I am going to SF the 1st of April during 3 months. If you can't go in my house during this period, and that the house you propose is not your principal residence, we can exchange in different periods.

Commercial Rentals

Artist Space in SF

275 square feet studio available (\$295) shared with 1 other artist, nonliving, work space only. Professional Art Facility near BART/Muni and major hwy 415 469-8912

Ink Well by Ben Tausig

"Speaking in Pictures" 4/6/05

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Check next week's classifieds for solution

Across

- Winter fall
- Lake Tahoe run
- Caviar sources
- Lo-cal
- "___ I?"
- Hence
- Prefix with -gon
- Respond, as to a tip
- Gas at a diner
- Beginning of a paraphrased quote
- Shore bird
- Talks back to
- Caterer's coffeepot
- Sirius signee Howard
- Second part of the quote
- Farm layer
- Oak's origin
- Like
- End of the quote
- Novel idea
- Mess up
- Comic book artists
- Barracks nickname
- Source of the quote
- Zen question
- Home up north
- Beatnik's "Roger"
- Better writing
- Former sporty Pontiac
- Lives for a cat
- Salon products
- Came to a close
- Polytheistic belief

Down

- Shiftlessness
- Evolutionary role
- Playful swimmer
- Tire
- Booty
- Scottish bays
- "___ sight!"
- Clears the road
- Broadway "Dame" and others
- Provides a room for
- Dichromatic sweet
- It may be stroked
- III, to II
- Crucifix letters
- Respectful reply to mom
- Elite Eight org.
- "Well, Did You ___?" (Cole Porter tune covered by Robbie Williams)
- Rub the wrong way
- In the neighborhood
- X's
- Take a load off
- Fancying
- "Bleh!"
- Eldiest "Baby Blues" child in the comics
- Tide alternative
- Actress Heche
- Sets in the right direction
- Aping avian
- About
- Task for GM Brian Sabeen
- Steak or cake cutter
- The British Museum's ___ Marbles
- Was totally sweet
- Orchestral reference
- Kind of wave
- Workaday tedium
- Peripheries
- "Oz" locale
- Well-behaved
- Fratt party staple
- Poetic paean

600

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Tires with Rims and Appliance
Dolley - 2 1235 85R 16 Blugs, like new \$38 1215 75R 14 Blugs - \$29. Dolley - \$49. Call (415) 902 3229.

800

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AAA RATED DONATION - Donate your car, boat or real estate. IRS tax deductible. Free pick-up/tow. Any model/condition. Help underprivileged Children 1-800-598-9211. Outreachcenter.org (Cal SAN)

Service Station

Performance Shell in Potrero Hill. Special discounts on Smog Checks and Oil Changes - See our ad on the Potrero Page, page 17 in this week's issue, for coupons. 399 Potrero Street at 17th. 415.626.4238

Artsake - For artists of all ages. Fine art supplies for adults and children. Now offering classes in drawing, watercolor, oil painting, pastel, and more! 3951 24th St. Nole Valley, SF, (415) 695-0506. www.artsakeof.com

Art

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DISCOVER HOW to get rid of whatever prevents you from being happy ... achieving your goals ... living in harmony. Get DI-ANETICS! \$8.67. Call 1-800-801-3944. www.dianetics.org (Cal SAN)

Bicycles

Valencia Cyclery - Voted Best Bike Shop by the Bay Guardian and SF Weekly year in year out. Visit BOTH showrooms, 1065 and 1077 Valencia (Between 21st and 22nd St.). (415) 550-6600.

Clothes**American Apparel has arrived!**

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MON-FRI 7AM-1PM & SAT 7AM-12NOON

Women's Collective \$12-15/hr min
Day Laborers Worker's Association \$15/hr min.

BAY
GUARDIAN

PET OF THE WEEK**PEPITA**

Beautiful little Pepita loves to play with interactive cat toys!! And play and play and PLAY!! She might need to calm down afterwards before being petted again. She's a loving fun 4yo white and black girl who's looking for an experienced but active home! Pepita would like an adult home. Dogs or other kitties may be just fine.

When you adopt ADULT CATS from The San Francisco SPCA, you'll get all the awesome goodies that come with pets from The San Francisco SPCA: a free first medical exam from a local veterinarian, temporary identification tags, and a medical assistance plan. All this and an absolutely fabulous cat for \$75 each (including tax).

If you are interested in adopting Pepita #B053364, come visit her at

The San Francisco SPCA, 2500 16th Street, San Francisco, CA 94103
415-554-3000 www.sfpsca.org



PEPITA

B&W

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Complete Automotive Service Since 1978

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Open M-F 7-5:30, Sat. 7-3:30

Sometimes additional parts & labor may be needed to complete the repairs properly. Cost may be substantially higher.

900

April 1-7 - Undiscovered Gems

California Film Institute and indieWIRE team up for the second year to present Undiscovered Gems, a selection from indieWIRE's list of the Top Undiscovered Films of 2004. Since the 2004 list's January publication, several of the films being screened are in the process of securing domestic distribution. This unique and exclusive seven-day series is a rare opportunity to see a selection of some of the finest festival films from around the world and, we hope, help those still searching for distribution.

April 1-7 @ Rafael Film Center, 1118 4th St., San Rafael

CALFILM.ORG

April 12 - 4th Annual Heart, Hand & Hope

4th ANNUAL HEART, HAND & HOPE

The tastes, sounds and spirits of Northern California serve as the enticement for this fundraiser for Project Open Hand, celebrating 20 years of providing meals to people with AIDS and other life-threatening diseases. This year's theme centers on the island paradise of Hawaii, with the exciting raffish grand prize being a week's vacation in Hawaii donated by Hawaiian Airlines and Hawaii's Big Island Visitors Bureau. Organized by the Northern California Chapter of Meeting Professionals International with an additional generous sponsorship donation by PeopleSoft.

April 12 @ Giftcenter Pavilion, 888 Brannan St. NCCMPLI.ORG

Community Action Calendar

Apr. 13, Wedn. - Summer Employment and Internship Fair

Pivotal Point Youth Services presents the Summer Employment and Internship Fair on April 13th, 2005 from 5-8pm at the Allen Temple Church located at 1647 International Blvd. Oakland 94601. *basic call (510) 536-6604 for details.

Apr. 7, Thu. - Houses4Heroes seminar
Houses4Heroes presents another free educational seminar on home buying solutions for teachers, police, and firefighters. The seminar will include speakers from the city of Oakland discussing city programs specifically designed for these professions, as well as a representative from Long Beach Mortgage discussing new 40 year mortgages and options for 100% financing. Come join us and make your real estate dreams come true! Takes place on April 7th 7:00PM at the University of Phoenix, 2nd Floor, 1200 Clay Street Oakland, CA. www.houses4heroes.com

April 7-May 2 - John Evans: Do It

John Evans' second exhibition with Locura in the Bay Area continues his reputation as a humorous, sexually explicit and socially corrupt artist. Consisting of approximately 40 works, including a wall painting Evans will complete especially for this show. Evans' themes of social despair and sexual perversity set the tone of this show. Also featured in DO IT is Evans' new book "Blow Row" which was inspired by a street in the Philippines known for prostitution and oral pleasure. Co-sponsored by Red Ink Studios, which gives artists a space to create and exhibit their work by activating vacant or unused commercial properties as a studio/gallery.

April 7 - May 2 @ Locura Gallery at Red Ink Studios, 25 Ninth St. at Jessie. ILOCURA.COM

April 8-10 - SFWSU's Women's Film Festival 2005

With the goal of showcasing films directed or co-directed by women from around the globe and at all levels of exposure, San Francisco State University's Women's Film Festival will screen approximately 30 short and feature-length films representing a cross-section of genres. Additional activities scheduled for the six-day event are lectures, panel discussions and educational programs led by filmmakers, professors, and other notable figures in the world of film.

April 8-10 @ SFWSU Fine Arts Building, 1600 Holloway Avenue. WOMENFILMFESTIVAL.US

April 9 - 22nd Annual International Beer Festival

Join us for a night of music, great food (with hosted tables by Rose Pistola, Adella's Sausage Co., Tradier Joe's, O'Reilly's and The Fruit Guys) and over 200 incredible beers from some of the best craft brewers in the world. The admission includes unlimited beer tastings, buffet and entertainment. Prize raffle includes hotel packages, spa treatments, and this year's grand prize - 2 round trip tickets to Iceland or Scandinavia courtesy of Icelandair. All proceeds benefit the Telegraph Hill Cooperative Nursery School, a parent-run school celebrating its 50th year. The International Beer Festival is the school's sole fundraiser and is produced entirely by its member families. April 9 @ Festival Pavilion, Fort Mason. SFBEEFEST.COM

Noe Valley Farmers' Market

Open every Saturday, year-round from 8am to Noon. Located at 3861 24th Street between Vicksburg and Sanchez Streets (415-245-1332). Purchase healthy organic food, support local farmers and enjoy live entertainment. The NWFM is co-sponsored by the Noe Valley Ministry.

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TRUNK SHOWS FEATURING THE ENTIRE COLLECTIONS FROM:

Alain Mikli and Stark - Saturday, April 9, 2005
Skaga and Eye Denmark - Saturday, April 16, 2005
Lafont - Saturday, April 23, 2005
2248 Chestnut St., 415-922-7500, www.stoptics.com

Thurs. April 7th 7-9:30pm

THE SISTER'S REVIVAL BINGO!

Vowing to give as much as they get, The Sisters of Perpetual Indulgence Inc. bring their award-winning bingo formula back to the Castro. Join us this month for "April Fools BINGO!" It's guaranteed to be a night of fun! Clowns and jesters and Jokers, OH MY!! Audience members are encouraged to dress for the theme & best costume gets a very special prize! Fun and games, professional live entertainment, Cash Prizes, Drag Queens and proceeds go back to local non-profits (this month's beneficiary is the AIDS Emergency Fund) Thurs. April 7th at 7 PM, Metropolitan Community Church (MCC), 150 Eureka Street, SF. General Admission Price: \$15 (incl. 1 set of BINGO cards for 8 rounds of BINGO). \$30 for VIP seating and 2 cards. Adv. tickets available online at www.actviva.com (keyword: BINGO) or at All American Boy, 463 Castro St., SF. Sign up at our website for future events.

www.thesisters.org

Announcements

HUNT ELK, RED Stag, Whitetail, Burro, etc. Our season starts September 1, 2005. Guaranteed Hunting License, \$5.00. We have No Game, No Pay Policy. Call: 314-298-0800. Earnings: 314-894-3776 (Cal-SAN)

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Events

Faye Carol to perform at the Black Repertory Group, with Sista Kee and MITC

2 shows, April 10th at 8 & 8 pm. Proceeds to benefit the artwork work of the Central Committee for Conscientious Objectors. Admission is \$20. Tickets can be purchased at Black Oak Books 1491 Shattuck Ave., Berkeley. Marcus Books 3900 Martin Luther King Jr. Way, Oakland; and CCCO 405 14th Street, Suite 205 Oakland. For more info call CCCO at 510.465.1617

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With special guests, Sista Kee (Kito Gamble), & the voices of MITC (Music in the Community).



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Black Oak Books 1491 Shattuck Ave., Berkeley
CCCO 405 14th & Franklin St. #205, Oakland

For more information call CCCO at 510.465.1617

All proceeds will go to benefit the anti-war work of the Central Committee for Conscientious Objectors (CCCO)
This event is wheelchair accessible

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by michelle tea and jessica lanyadoo

April 6-12

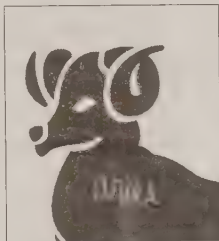
Mercury retrograde ends April 12!

Aries (March 21-April 19)

Aries, you hate feeling obligated. Let such ornery frustration be your guide this week. We forbid you to invest yourself in anyone or anything that is heavy on obligation and low on personal desire. Attune to your higher nature and pay attention to your intuition and gut feelings — they'll show you the way.

Taurus (April 20-May 20)

What is that noxious cloud trailing behind you this week like the train of an evil gown, Taurus? Oh no, it's a slinky cluster of haggard fears and insecurities! It is very important that you differentiate between your own free-floating anxiety and the golden shine of your true potential.



Gemini (May 21-June 21)

Gemini, the stars are pouring buckets of pure promise down on your cute little head, we're happy to say. However, we warn you to watch your workload, because you've already taken on double your size in activity. Don't bring a sense of obligation, even and especially social obligation, to anything you do this week.

Cancer (June 22-July 22)

Life is giving you Cancers an amazing opportunity to make some decisions in the face of your fears. In your face, Fear! That's what we want to hear you hollering. We know that insecurity and nagging, unanswered questions feel crappy, but just trust that you're encountering these beasts so you can make different choices in spite of them.

Leo (July 23-Aug. 22)

Leo, you're in the right place at the right time, but yo, you feel like crud. Could it be you're still stinging from the major sacrifice you recently had to make? We'd like to ask you to pull your head out of the sulky cloud it's lodged in, so you can see how hugely that sacrifice is paying off.

Virgo (Aug. 23-Sept. 22)

The emphasis is on action this week, Virgo. But it's a balanced, thoughtful, fertile action, not a willy-nilly, all-over-the-place, burning-yourself-out action. We see you taking a prudent step that helps solidify your intention regarding a certain relationship in your life — possibly even your relationship to yourself.

Libra (Sept. 23-Oct. 22)

Jeez, Libra, we just don't know what to say this week. Everything is really nice.

Sure, you've got some planets with bad attitudes glaring at you from above, but there's also an abundance of harmonious and flowing energy beaming right down on your pretty little head. Just don't get so stoned on the positive cosmic vibes that you become inactive.

Scorpio (Oct. 23-Nov. 21)

It is possible for you to maintain your balance this week, Scorpio — you just have to watch for pesky fears. Also keep an eye out for internal voices that sound all reasonable and logical but are actually your regular shit-talkers in disguise. You possess an abundance of excellent energy, and we want to see you bringing it to the surface.

Sagittarius (Nov. 22-Dec. 21)

You have innately fabulous energy, Sagittarius, and we want you to nurture yourself with your own good vibes this week. Many of you have recently accom-

plished something wonderful and inspired. But rather than sending the positive energy it fed you out into the world, you've allowed yourself to become freaked-out.

Capricorn (Dec. 22-Jan. 19)

Capricorn, just because you have to trust your intuition doesn't mean you get to forget about your more practical external boundaries. Nope, you need to be extra firm and clear about them. Likewise, just because you experience some well-deserved material success doesn't mean you get to ignore your crucial emotional needs.

Aquarius (Jan. 20-Feb. 18)

We see you coupling your deep intuition with some really fresh innovation, Aquarius, and we like it! While you're at it, why not take all your wonderful self-reflection, your boundless passion, and your formidable commitment and sink it into something that will yield in a very material way?

Pisces (Feb. 19-March 20)

Somewhere in Florida, Pisces, in a parking lot behind a Chinese restaurant, is a little joint called Torah in Action. We think there's something not right about taking the big and glorious Torah and relegating it to a shabby back lot. We see you doing something similar: allowing your anxiety to push your amazing potential into a lackluster location. ♦

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past six years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

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- Do your attempts at conflict resolution lead to solutions or more problems?

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283554-00

The following person is doing business as LE DUPLEX, 1525 Mission St., San Francisco, CA 94103; Massilia LLC Delaware, 1525 Mission St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 03/09/2005. Signed: Sami Elabd, President, Massilia LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 09, 2005. March 16, 23, 30, April 6, 2005. L#392401

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283572-00

The following person is doing business as LAW OFFICE OF LISSETTE GOMEZ, 3004 16th St., Suite 105, San Francisco, CA 94103; Lisette Gomez, 1454 Highland Ave, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/23/00. Signed: Lisette Gomez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on March 09, 2005. March 16, 23, 30, April 6, 2005. L#392402

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283590-00

The following person is doing business as LLACERA CLOTHING COMPANY, 1021 Alabama Street, San Francisco, CA 94110; Jennifer Llacara, 1021 Alabama Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/14/05. Signed: Jennifer Llacara. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on March 15, 2005. March 23, 30, April 6, 2005. L#392403

Spa

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283554-00

The following person is doing business as LE DUPLEX, 1525 Mission St., San Francisco, CA 94103; Massilia LLC Delaware, 1525 Mission St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 03/09/2005. Signed: Sami Elabd, President, Massilia LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 09, 2005. March 16, 23, 30, April 6, 2005. L#392401

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283572-00

The following person is doing business as LAW OFFICE OF LISSETTE GOMEZ, 3004 16th St., Suite 105, San Francisco, CA 94103; Lisette Gomez, 1454 Highland Ave, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/23/00. Signed: Lisette Gomez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on March 09, 2005. March 16, 23, 30, April 6, 2005. L#392402

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283716-00

The following person is doing business as ZEN HANDS, 2525 Van Ness Ave., Suite 207, San Francisco, CA 94109; Thomas N. Howard, 268 Page St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed: Thomas N. Howard. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on March 15, 2005. March 23, 30, April 6, 2005. L#392504

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283842-00

The following person is doing business as TAXONOMY STRATEGIES LLC, 42 Bonview St., San Francisco, CA 94110; Taxonomy Strategies LLC (CA), 42 Bonview St., San Francisco, CA 94110. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 2/26/05. Signed: RON DANIEL JR. CEO, Taxonomy Strategies LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on March 21, 2005. March 30, April 6, 13, 20, 2005. L#392601

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283617-00

The following person is doing business as #7 CANNERY WINE CELLAR, #2 CALIFORNIA GOURMET MARKET & CANNERY WINE CELLAR, #3 WINE CELLAR AT THE CANNERY, #4 DELMONTE SQUARE GOURMET MARKET & WINE CELLAR, #5 WINE CELLAR AT DELMONTE SQUARE, #6 CALIFORNIA GOURMET MARKET, 2801 Leavenworth St., San Francisco, CA 94133; Pj Ardebilchi, 1168 N. Hill Street Rd., Beverly Hills, CA 90210-2615; K Ardebilchi, #414 South Burlingame, LA, CA 90049-4809. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kamran Ardebilchi, Managing Partner. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng, on March 11, 2005. March 30, April 6, 13, 20, 2005. L#392602

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283632-00

The following person is doing business as MR. NICOLE GUY, 174 Valencia St., San Francisco, CA 94103; Nicole Guy, 1540 Grove St. #4, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 4th 2005. Signed Joseph Hunt. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on April 6, 13, 20, 2005. L#392603

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0283642-00

The following person is doing business as LA COPA LLOCA, 3150 22nd Street, San Francisco, CA 94110; La Copa Lloca LLC (CA California LLC), 3150 22nd Street, San Francisco, CA 94110. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date March 8th, 2005. Signed Mauro Pislor, Manager-Member, La Copa Lloca LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on March 23, 2005. April 6, 13, 20, 27, 2005. L#392701

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A0284177-00

The following person is doing business as ELEGANT CON-SULTING, 60 Appleton Ave. #A, San Francisco, CA 94110; Nicole Flores, 60 Appleton Ave. #A, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date March 31st, 2005. Signed Nicole Flores. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on March 21, 2005. April 6, 13, 20, 27, 2005. L#392702

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, March 14, 2005 by Gordon Park/Li, Clerk, by Cristina E. Bautista, Deputy Clerk, CASE NUMBER: CNC - 05541895 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF LAWRENCE DORIAN GRANICK For Change of name. TO ALL INTERESTED PERSONS: LAWRENCE DORIAN GRANICK, filed a petition with this court for a decree changing names as follows: present name: KAREEM ALEXANDER BARGZAR to proposed name: JAMAL LAWRENCE GRANICK. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 19, 2005. Time: 9:00 AM room 218. Dated March 14, 2005 by Robert L. Dondero, Presiding Judge. March 16, 23, 30, April 6, 2005. L# 392404

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, March 14, 2005 by Gordon Park/Li, Clerk, by Cristina E. Bautista, Deputy Clerk, CASE NUMBER: CNC - 05541895 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF LAWRENCE DORIAN GRANICK For Change of name. TO ALL INTERESTED PERSONS: LAWRENCE DORIAN GRANICK, filed a petition with this court for a decree changing names as follows: present name: KAREEM ALEXANDER BARGZAR to proposed name: JAMAL LAWRENCE GRANICK. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 19, 2005. Time: 9:00 AM room 218. Dated March 14, 2005 by Robert L. Dondero, Presiding Judge. March 16, 23, 30, April 6, 2005. L# 392404

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, March 16, 2005 by Gordon Park/Li, Clerk, by Cristina E. Bautista, Deputy Clerk, CASE NUMBER: CNC - 05541895 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF ANDA NINETA NIELSEN For Change of name. TO ALL INTERESTED PERSONS: ANDA NINETA NIELSEN, filed a petition with this court for a decree changing names as follows: present name: ANDA NINETA NIELSEN to proposed name: ANDA NINETA NIELSEN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 17, 2005. Time: 9:00 AM room 218. Dated March 16, 2005 by Robert L. Dondero, Presiding Judge. March 23, 30, April 6, 13, 2005. L#392602

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, March 17, 2005 by Gordon Park/Li, Clerk, by Cristina E. Bautista, Deputy Clerk, CASE NUMBER: CNC - 05541909 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MARCELLE DEBORAH LEWIS For Change of name. TO ALL INTERESTED PERSONS: MARCELLE DEBORAH LEWIS, filed a petition with this court for a decree changing names as follows: present name: MARCELLE DEBORAH LEWIS to proposed name: ELLA DEBORAH LEWIS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 17, 2005. Time: 9:00 AM room 218. Dated March 17, 2005 by Robert L. Dondero, Presiding Judge. March 23, 30, April 6, 13, 2005. L# 392606

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, March 17, 2005 by Gordon Park/Li, Clerk, by Cristina E. Bautista, Deputy Clerk, CASE NUMBER: CNC - 05541894 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JAY MENDOZA and CORINNA A. GAMEZ For Change of name. TO ALL INTERESTED PERSONS: JAY MENDOZA and CORINNA A. GAMEZ, filed a petition with this court for a decree changing names as follows: present name: JACOB FRANCIS MENDOZA to proposed name: JACOB FRANCIS GAMEZ-MENDOZA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 17, 2005. Time: 9:00 AM room 218. Dated March 17, 2005 by Robert L. Dondero, Presiding Judge. March 23, 30, April 6, 13, 2005. L# 392607

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, April 1, 2005 by Gordon Park/Li, Clerk, by Param Natt, Deputy Clerk, CASE NUMBER: CNC - 05541895 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF KAREEM ALEXANDER BARGZAR For Change of name. TO ALL INTERESTED PERSONS: KAREEM ALEXANDER BARGZAR, filed a petition with this court for a decree changing names as follows: present name: KAREEM ALEXANDER BARGZAR to proposed name: KAREEM ALEXANDER BARGZAR. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: June 7, 2005. Time: 9:00 AM room 218. Dated April 1, 2005 by Robert L. Dondero, Presiding Judge. April 6, 13, 20, 27, 2005. L# 392703

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, April 1, 2005 by Gordon Park/Li, Clerk, by Param Natt, Deputy Clerk, CASE NUMBER: CNC - 05541895 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF KAREEM ALEXANDER BARGZAR For Change of name. TO ALL INTERESTED PERSONS: KAREEM ALEXANDER BARGZAR, filed a petition with this court for a decree changing names as follows: present name: KAREEM ALEXANDER BARGZAR to proposed name: KAREEM ALEXANDER BARGZAR. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: June 7, 2005. Time: 9:00 AM room 218. Dated April 1, 2005 by Robert L. Dondero, Presiding Judge. April 6, 13, 20, 27, 2005. L# 392703

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STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME

The following person has abandoned the use of the fictitious business name known as: TAXONOMY STRATEGIES LLC, 42 Bonview St., San Francisco, CA 94110. The fictitious business name referred to above was filed in the County of San Francisco under File# 0260737 on 9/17/2002. Name AND SHOW OF REGISTRANTS (as shown on previous statement): JOSEPH A BUSCH, 42 Bonview St., San Francisco, CA 94110; Ron Daniel, 1945 David Ave., Concord, CA 94518. This business was conducted by a general partnership. Signed JOSEPH A BUSCH. Dated: March 11, 2005. Magdalena Zevallos, Deputy County Clerk. March 30, April 6, 13, 20, 2005 L#392604

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Respond to a Connections ad: 1-900-226-7086 \$1.99/min 18+
Respond by credit card : 1-877-337-3292

Bay Area's finest's resource

Connections: Place a FREE ad: 1-877-895-7996
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women seeking men

25 WORKS
Spiritual, artistic, independent, nature and animal lover, metaphysical, non-traditional, compassionate, serene, diverse, cultural events, museums, books, music, 50, earthy, beautiful, round, city-dweller, 2033036

MEMORABLE RELATIONSHIP
Professional, settled, successful, Japanese SF, 45-year-old, into a serious and meaningful relationship with a SWM. Kindly refrain from messages if you are not into these qualifications. You're honesty is truly appreciated. **2520215**

BEARING SPIRITUAL WOMAN
SWF, blonde hair, 5'4", medium build, with children, enjoys church and hiking, looking for someone, 50-62, with good values, who is caring and spiritual, and who enjoys the outdoors. **2549245**

WICKED WOMAN
youthful SWF, 52, 5'5", 140lbs, financially/emotionally secure, considerate, devoted, Likes music, reading, walks, movies, fars, travel, outside smoking. Seeking male of good character. **2523646**

GREETINGS
Attractive, sexy, adventurous, amorous SWF, 42, 5'6", smoker, former actress, going strong, open-minded man, 42/60, for dating. **2540202**

SWEET COUNTRY WOMAN
Attractive, vivacious, blonde lover of travel and adventure. Thrives on the outdoors, clear mountain mornings, intimate talks and romance. Confident, well-educated, freespirted. Seeks an honest, outgoing, affectionate man, 40s-50s, for friendship leading to a committed relationship with a man who laughs easily, loves deeply and lives passionately. N/S/Let's exchange letters/photos. California Gold country. **2527619**

SOUTH AMERICAN BEAUTY
SF, 33, South American, beautiful, longhaired, athletic, takes care of herself, happy, enjoys going strong, dining, seeking. **2549012**

SEEKING FINE-ARTE WRITER...
or other fellow investigative reporter or media veteran, 34-79, for fun times, brain-storming, mutual input/output on a variety of subjects. SWF, 38, long hair, fit, slender. **2551607**

SEEKING SWIMMER
SWF, 30, enjoys dancing, dinner, travel, the outdoors, seeking SF, 30-42, with similar interests. **2553654** or dancer.

METAL RULES!
SF, 46, no kids, enjoys hiking, climbing, and general exploring. Seeking SWM, 30-55. **2548773** or BlackMetalMartha

CLEAN SLATE
SF, 33, Interested in fresh, fun relationship, which is positive and in the moment, seeking light, low-key companionship with the right SWM, 25-45, for dating. **2560084** or Dovelyn

ATTRACTIVE SHF
Pette, attractive SHF, financially secure, enjoys music, dancing, walks, art, good conversation. Seeking well groomed A/W/M, 55-63, N/S for LTR. San Francisco peninsula area only, please. **2551494**

CRYPTIC WINTERSTORMS
Creative, outgoing, open-minded SWF, 34, seeks SWM, 25-40, into speed, thrash, death metal, who enjoys movies, hiking, camping and new adventures. **2507745**

BEARY GO VINANCE ROMANCE
Beautiful and intelligent SWF, 5'5", 125 lbs, brown eyes and long blonde hair, seeking the finer things in life with a gentle and kind gentleman. **25592703**

SWEET AND SINGLE
Female, 57, 5'5", 120 lbs, blue, N/S, easygoing, enjoys walking, the beach. Seeking man, 48-58, for friendship maybe more. Horatio please call back. **25434857**

YOGA, MUSIC, LOVE
Pette, sensual, attractive, passionate SWF, progressive, Jewish an-cstry, into Pooze within and without, health, laughing, playing music, creativity, tantra. Nurtured by the 60s. Seeking spiritual SWM, similar values, 50-62, with good communication, friendship, fun, possible LTR. San Francisco. **2525138** or 2549245

men seeking women

LET'S GET TOGETHER
Charming, outgoing SWM, 19, 170lbs, Aries, N/S, kind, like movies, dinners out. Seeking a woman, 18-25, for possible relationship. **2540921**

TAKE A SHOT
SWM, 41, smoker, professional nurse, seeks SF, 40-45, N/S, who is sensitive, caring, loving, compassionate. **2551477**

JUST BE YOURSELF
Light-complected SWM, 24, 6'1", athletic build, Aries, N/S, seeks nice, kind, and witty, 18-45, to enjoy life with. **2541866**

ACQUA FEMALE SOUGHT
DWM, 50, tall, handsome, college-educated, fit, financially secure, seeks partner to share life. Let's explore the bay area and beyond together. **2542651**

LINGERING-LOVING MAN
SWM, 39, tall and thin, vegetarian, no dependents, N/D, N/S, N/R, enjoys movies, wearing soft, nudging, enjoying a warm, sweet, intelligent, humorous, traditionally feminine, spiritually aware, petite lady, B's ok, vegetarian, no dependents, who neither smokes nor drinks, who ideally would be turned on by a man in lingerie. **2541530**

SEEKING FRIENDS
SWM, 52, 5'8", 170lbs, likes reading, music, movies, theatre, and travel. Seeks similar, slim, dark-haired lady, with good dress sense for monogamous LTR. **2560242**

SHARE WHAT YOU ADORE
SBM, 65, 5'11", retired educator, active, slim, knowledgeable, caring, kind and caring gentleman. Seeking a charming pretty lady, 50s-60s, to share similar interests. **25462878**

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MIXED AND MIXED
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LET'S UNITE & KNITE...
Rural/country girl/heart/SO into serene, loyal woman to build friendship. I believe in unconditional love and care—not quick to judge, I love the stars, mountains, laughter, good times, and more. **25612498**

NO SATISFACTION...
But I'll try, SWF, who treasure the **2549277** or Headtwo

THREE'S COMPANY
GAM, 29, 5'10", black/brown, average build, looking for GW/M, 23-35, honest, sincere, fun-loving, wants to build a friendship, possible monogamous LTR. **2539385**

ROMANCE AWARDS
Very romantic, sweet, friendly kind of guy, 29, wants to meet a special SWF/M, 18-24, Call me! **2528598** or **2549245**

CALL TO PLEASE
Rugged, and masculine, yet gentle and caring, clean cut, smooth skin, black ex-maine. Seeking a good man, 60+. **2531245**

CHUBBY SECS CHASER
35-year-old Puerto Rican/black male, affectionate, attractive, professional, enjoys outings, romantic times at home, seeks very masculine, affectionate, romantic woman who is into large men. **2555963**

LOOKING FOR SOMETHING NEW
I'm a very friendly, loving guy, who just wants to meet a decent guy and explore life together. I love the outdoors, traveling, music, movies. **2552552** or **2549245**

STAPLES EMPLOYEE
You are a fox working in the El Cerro Staples. I came through on 3/23 around 3:30. Would love to take you home. **2540704**

DESPERATELY SEEKING SUNNY
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POINT REYES ON 1/16/05
Mer: dark-blond guy taking pictures of seals. You, girl, light-brown dreadlocks. We seemed interested in the same spots. Call I have a 2nd chance? **2558543**

LOVES TO HELP OTHERS
SHF, 51, Libra, N/S, seeks a very independent woman, 50-68, N/S, for friendship, possible romance. **2551929**

A PITCHER OF SUMMER
SHF, 20, N/S, would like to talk to a responsible SHF, 18-26, N/S, who wants to be friends first, then see where it goes. **2533144**

WAITING 4 A GIRL LIKE U
Full-figured, bi-curious, 28, blonde/hazel, looking for female companionship for moving, best friends, romantic dinner and cuddling. No drugs/alcohol. Smoking ok. **25614282**

LET'S DANCE
Easygoing, loving, beautiful, happy, single black femme, 43, long black/big brown, loves the beach, movies, having lots of fun. Join me! **25468056**

TRY ME
Bi/BF, 26, looking for an outgoing, open-minded female, for fun times, night life, talks and just chill with you. **2557203**

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SWF, 41, 5'6", 120lbs, curvy, yet slim, Loe, N/S, seeks a mature, fit, healthy woman, 18-35, for friendship. **2577203**

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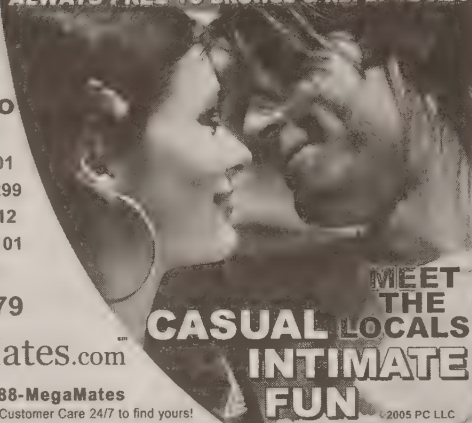
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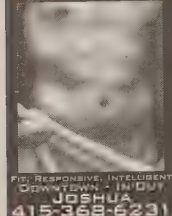
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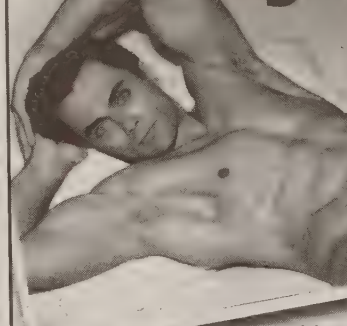
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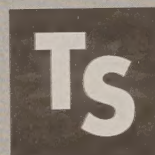
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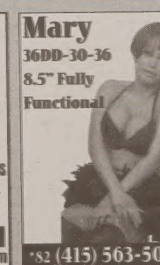
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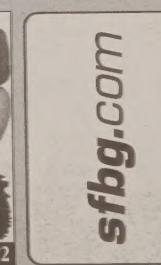
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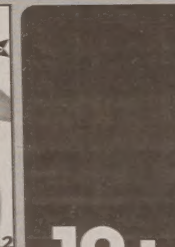
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